TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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As Gumption Cute in "The Senator"
As Baron Croodle in "The Nadjy Smuggler"
J.E. Dodson
As Cayley Drummle in "The Second Mrs. Tanqueray"
As Dr. Penguin in "A Scrap of Paper"

KEENE AT HAMLET'S GRAVE.

A Mirror man met Thomas W. Keene on Broadway. The tragedian was just from London, but his "trowsers" were not rolled up, and his legs, as he pathetically remarked, still had "the merry stagger of the deep sea wobbles."

"To Europe and back, Mr. Keene?"

"Yes, my boy! Did the continong on a sprint."

"What on your trip impressed you most?"

"Perhaps Hamlet's grave ——"

"That sounds new! If you have no objection let us try Denmark."

"'It is the breathing time of day with me.' To begin, I must be geographical or nothing. You go first to the fine old fortress castle of Kronborg at Elsinore—Helsingov in Danelland—which is on the Sound between Cattegat—sounds Knickerbockerish don't it?—and the Baltic. It must have been a royal residence once on a time.

"About three-quarters of a mile from Kronborg is the primitive little village of Marielyst, and in the heart of a small wood near by the pilgrim will find the grave of him who once was the 'glass of fashion and the mould of form; the rose and expectancy of the fair State of Denmark.'

"All authenticated? No mistake?"

"My boy," continued the actor, "I did not bury Hamlet. I believe in traditions. I cannot disprove them. Traditions are full of a nutty brown sentiment that appeal strongly to men of my kind. It is easier to believe than to doubt. When you believe—there you are! When you doubt—where are you? So armed, I approached the grave with a becoming reverence. Stratford Will was with me. I could not see him, but I could feel him. From Marielyst to Stratford was but a thought away, and Will stayed by me all the time in goodly fellowship. Give me a high!

"The grave is rough and rude enough, like the wild people of the land in the days when the Danes were among the foremost warriors of the world. Above the grave is a truncated cone of rude stones, built up regularly enough—say nine feet in diameter at the base and four or five feet at the top—from which springs a monolith about four feet in height. For long, long years, there was no name, nothing to mark of him who lay there in peaceful rest; but more recently—it does not appear when or by whom done—an inscription has been cut into the shaft thus:

HAMLET'S GRAVE.

"It is simple enough to be pathetic and much like what Shakespeare's hero would probably have chosen for his epitaph had he been consulted. The storied urn had but little place in his idea of post-mortem glory, and so-forewell! If thou hadst killed thy uncle-father-in-law in the first act, the generations might have thought better of thy too often 'limited purpose;' but perhaps it were better as it was for Denmark. Thou mightst have made it uncomfortably lively for thy people as a madcap king.

"There is a legend—every foot of old Europe seems to have a legend ready to draw on your gullibility at sight—that Hamlet was originally interred in Jutland, but that by the intercession of Danish rulers, the body was brought back and buried in the unimposing, obscure spot which I have so imperfectly described."

"Was Hamlet a fact or a fiction?" questioned the Mirror man.

"Ask me an easy one, my boy," said Mr. Keene. "Shakespeare presumably fashioned his great, scholarly play on a legend prevailing among the Danes. Hamlet, the regal, may have lived and died as he has given his world story to us; and his veritable bones may have rotted under the wide stones in the little wood of Marielyst, as we see them now. Or, as the name of Hamlet is not an uncommon one in Danish lore, and may be in use now, some other Hamlet may have been buried there to share the honor of the English poet's great creation.

"It would be sad to think that the Danish authorities had played the part of Ah Sin, the childlike and bland, to deceive the credulous children of the New World in their tramping. I do not want to believe this. My pilgrim steps were led over several hundred miles to do this homage; and so, 'Hamlet's Grave' is to me the grave of Hamlet who loved Ophelia and was respected of the poor players whom he 'delighted to honor.'

"It is a tradition? Let us accept it! It is just as worthy of belief as thousands of others.

"The bleak winds of that cold region sigh and sob through the firs that hedge him round about, and the sullen roar of the Baltic waves as they dash against the iron bound coast serve for his eternal lullaby."

AN ERROR CORRECTED.

In The Mirror's correspondence from Medina, N. Y., last week, it was stated that Cooper and Hood are directing a circuit of theatres which includes Cook Opera House, Rochester; the Grand Opera House, St. Catharines; the Park Theatre, Niagara Falls; Hodge Opera House, Lockport; and the new Opera House, Albion. This is an error. Cooper and Hood simply book with the theatres named, and manage only Bent's Opera House at Medina. H. A. Foster, of Cook's, directs the circuit.

YOUNG AMERICA TO CLOSE.

The production of Young America at the Columbia Theatre, Boston, has not been a success, and Manager Thomas B. MacDonough has decided to close the season at the conclusion of the Boston engagement on Saturday night next. The members of the company recently received two weeks' notice, to take effect on that date. It was the original plan to take Young America on the road. This is the first ambitious venture of the new season to fall.

PROSPECTS IN THE SOUTH.

George H. Walker, lessee of the Capital Theatre, Little Rock, and of the San Antonio and Austin, Texas, opera houses, arrived in Texas a few days ago. He writes to The Mirror: "The prospects for the coming season are more flattering than ever before. The tariff bill being settled, gives people confidence and the crops are larger than for many years. Texas alone will raise 2,500,000 bales of cotton, which means a tremendous amount of money to be put into circulation in that State alone. The city of San Antonio has just appropriated $100,000 for sewerage, and two new railroads are building there. At Austin the Legislature meets this Winter, and a fair is contemplated, with races at the Austin dam on the Colorado River, the most beautiful sheet of water in the United States for boat racing. All the crack oarsmen who have participated in races there since the completion of the dam say it is far superior to any body of water they have ever rowed upon."

On his way to Texas, Mr. Walker stopped at Little Rock to get the Capital Theatre in readiness to open on Sept. 11. The house has an entire new set of scenery, has been repainted, has new carpets, and is thoroughly renovated. This theatre is really one of the finest in the South. Little Rock will have two new railroads this season, and a new court house next Winter at a cost of over $75,000. In addition to this, the United States is building a new post-office.

Mr. Walker will make his headquarters at San Antonio, Tex., and supervise the three houses. The Capital Theatre, of Little Rock, will be under the management of George B. Nicholls, who for the past two years has been connected with the I. and G. N. R. at Galveston, Tex. Mr. Nicholls will do all in his assistance to companies going from Little Rock through the South, as he is thoroughly conversant with their route business in the Southern circuit.

THE THEATRICAL CLEARING HOUSE.

"The American Theatrical Exchange," said Will A. McConnell to a Mirror reporter, "has entered upon its third season with a record for its recommendation. It is unique, so far as exchanges go, in this respect: that it devotes all its energies to representing local managers. It does not attempt to grasp Fair dates and Thanksgiving weeks for shows of its own—for my name—nor does it play leap-frog with itself by getting a fee from the local manager for booking an attraction simultaneously with changing the traveling manager for booking the company.

"The American Exchange, as has been clearly demonstrated, I think, has established itself on the best kind of a foundation—a foundation of which integrity, reliability, alertness and facility are component parts.

"I do not look for any second-rate shows—there are other places where their wants are attended to. I am in constant touch, either by letter, telegraph or by word of mouth, with the leading local managers and traveling managers and agents.

"I think it is becoming more and more apparent that the American Exchange is in fact as well as in purpose the clearing house of the American theatrical business. Most of the prominent organizations are now traveling over routes booked in the manner done altogether by me. I propose to frame as a curiosity the first complaint emanating from one of them. But I have not yet bought the frame."

AN AMBITIOUS PLAN.

Viscountess Maidstone has offered to Rodolph de Cordova the entire direction and stage management of the Trilogy of Æschylus, the Agamemnon, the Choephori and the Eumenides, which it is proposed to produce next May at one of the east London theatres.

It is said that this will be one of the most remarkable of the artistic movements of the next season, the project having already elicited the warm approval of scholars and artists, while the promoters of Greek plays at the English universities have promised their co-operation.

Mr. de Cordova's services have been in request for the production of these specially difficult and artistic performances which must be played as smoothly as their production as if intended for a run.

SHOT DURING THE PLAY.

An amateur theatrical company was presenting a play, called The Postal Clerk, at Lee's Summit, Mo., last week. It was necessary during the performance to use a pistol. In the dressing-room of William Gibbs were two pistols, one of which was loaded with blank cartridges and the other with bullets. When the time came for the shot, Gibbs, who had by mistake taken the pistol charged with bullets, fired at J. P. Latterman, a telegraph operator for the Missouri Pacific Railway, who was playing a part. The audience was horrified to see Latterman fall to the floor with a stream of blood coming from a wound over the left eye. He was fatally injured.

EMMET CORRIGAN TO STAR.

Emmet Corrigan will star this season in After the Ball, the farce comedy by Joseph Herbert, which was played on the road last year.

The supporting company, which is already organized, includes Fay Herbster, George M. Herbert, Charles Drake and others. Alfred Aarons will have charge of the management.

The tour is well booked and with fine printing, an excellent company and a good piece Mr. Corrigan anticipates a most successful season.

TO PLAY IN LONDON.

Ted D. Marks is negotiating for a West End Theatre in London for next Summer for Primrose and West's Minstrels.

GOSSIP OF THE TOWN.

Dudlie Douglas has signed with Pete Baker to play in Chris and Lena.

Olive V. Berkeley will go with A Back Number.

Louise Wakelee has been engaged by Harry Lacy.

Rosina Worrell resigned from the Ward Vokes company to fill a metropolitan engagement.

Fanny Cohen has closed a short Summer engagement with Arthur Sidman's company.

Finnigan's Ball is reported to have opened the season with great success. Delmore and Wilson write that in Indianapolis they had to stop selling tickets at 7:30 P. M.

H. W. Scott, who was compelled to give up his engagement as advance agent with June Coombs on account of illness, has recovered his health.

Marie Carlyle, who spent the Summer at Nantasket Beach, Mass., returned to New York last week.

S. Goodfriend left New York last Friday to join the Osbaldeston company, which will open in Chicago on Sept. 24.

Kate Davis, William Rodrick, and J. Aldrich Libbey have been engaged to support Pauline Hall. Max Hustead will be musical director.

R. M. Field, of Boston, was in town last week.

Several actors playing at the Burbank Theatre, Los Angeles, Cal., recently were robbed of valuables by a thief who entered their dressing-rooms.

Mrs. Clara McNeil succeeds her son, Neil McNeil, as manager of the Chestnut Street Opera House, Lancaster, O.

Manager Van Vleet has improved the Watkins, N. Y., Opera House, which was opened last Saturday evening by Clement Bainbridge's company in Alabama.

Cantwell's Minstrels disbanded at Greenport, L. I., recently.

Edgar L. Davenport will play leading business with Carrie Turner.

James R. Adams' new pantomimical farce comedy, A Crazy Lot, was performed successfully at Haverstraw, N. Y., on Aug. 31. Mr. Adams was applauded liberally for his new character, Bobby Burns. The new track scenery worked well, and the specialties, including Pete Raymond in songs and dances, Adelaide Butler in songs, George Murtens in a monologue, the Espes, grotesque dancers, Eddie W. Gosby in a musical act, Kelly and Burgess, musical artists, and Mr. Adams' sketches were well received.

William T. Glover, formerly manager of the Blumenberg Concert company, is now the representative of Johnston and Arthur.

George Conway has been engaged as business manager and treasurer of A Flag of Truce.

Lizzie Conway is the Johanna McShayne of the William Barry company.

Frank Daniels has received letters from several managers expressing regret that they do not hold dates for him as a star this season.

Minnie Vernon will resign her position as assistant of the Police Inspector, at Milwaukee, on Saturday.

Jule K. Jane, who has been at Asbury Park all Summer, has returned to the city, and is rehearsing for The Brosius.

Julia Kingsley, who plays the leading part in A Ride for Life, and Bert Coote, the comedian of that company, were complimented highly by the Philadelphia papers during the engagement in that city.

Emilie Edwards has signed with T. W. Mulally to originate a leading part in The Investor, a new musical comedy. Miss Edwards is still studying music in Chicago under Professor Kozalska. Her new book, on which she is working at her leisure, will be called "Gertrude Cyrile, My Beloved," and will be published in the late Fall.

The Derby Mascot company gave a performance on Labor Day at 9 o'clock A. M., in the Massachusetts State Prison, and were afterward entertained at dinner by Warden Bridges.

Charles S. Barton, manager of the Salt Lake Theatre, telegraphed to The Mirror last Thursday: "Mrs. Harold Russell (Inda Dwyer) presented her husband this morning with a newsy daughter. Mother and babe doing well and father exultant."

Marie Dressler and her husband, George Hopper, went to Boston last Thursday. Miss Dressler will play the part Laura Joyce-Bell originated in Camille D'Arville's company.

Edwin Walter has entirely recovered from his recent illness.

Marie Wainwright will open her season and the new Drake Opera House at Elizabeth, N. J., on Sept. 15 with a special performance of As You Like It. This will be the only time that Miss Wainwright will play As You Like It this season, as she will mainly rely upon her new society drama, Daughter of Eve, by A. E. Lancaster and Julian Magnus.

Madame Rhea opened in Halifax, N. S., last night with Much Ado About Nothing. Her new play, by Elwyn A. Barron will be produced in Pittsburg on Oct. 2.

Nellie Lawrence continues in John L. Sullivan's company.

Frank V. Hawley, formerly with Haverly's Jansuschek, is managing Haverly's Minstrels.

Anne Norris, a graduate of the American Academy of the Dramatic Arts, has been engaged by Robert Hilliard for The Nominee.

C. M. Murphy, manager of the new Grand Opera House, Montpelier, Ind., opened on Aug. 30 with A Kentucky Girl, and had up the S. R. O. sign at 7:45 o'clock. The weeks of Sept. 17 and 25 he will have as attractions the Moriarty Dramatic company and Little Trixie.

William Gillette, whose portrait we present, is hard at work on the new play that he is writing for Charles Frohman. It is intended for the use of the Empire Theatre stock company.

Herman Ehrent, who was with the Carleton Opera company for eight seasons, has been engaged to play the part of Schaumberg, a wine merchant, with Rosenfeld's Librettians in Humpty Dumpty Up to Date. This will be Mr. Ehrent's first appearance in eleven years with a German company.

William H. Montague, Charles Bemont, and Caroline Duncan have been engaged to play prominent parts in My Uncle.

George A. Baker's new company, under the name of the Bennett and Moulton Opera company, will open season at Pittsburg soon. Tom Richetts will be leading comedian.

James McNavin writes that Barlow Brothers' Minstrels are doing an excellent business. The organization numbers eighteen.

Kellar opened his season at the Queen's Theatre, Montreal, last week, to standing room only. Dudley McAdow telegraphed to The Mirror that the new theosophic wonder, "The Shrine," was a great success.

A. Delevan, manager of the Opera House at Meriden, Conn., telegraphed to The Mirror last week too late for publication: "The Little Speculator made an honest, emphatic hit here. It is worthy of immense business."

Many were turned away from the Auditorium, at Bridgeport, Conn., last week Monday night, at the opening by William Barry in The Rising Generation.

Richard Golden in Old Jed Prouty was welcomed at Burlington, Plattsburgh and St. Albans, Vt., with generous business. Old Jed's chief opposition at Burlington was the proposed fireworks at the State Fair, then in progress near that city, but a timely downpour of rain sent the would-be spectators *en masse* to the Prouty entertainment instead. Mr. Golden's manager, Mr. MacGeachy, is said to have done some vigorous praying for the opportune shower.

Manager Melville Stolz has engaged Tom Browne, the double-note whistler, for the Sandow Trocadero Vaudevilles.

Ex-President Harrison, with Mr. McKee and her two children, one of them known nationally as "Baby McKee," witnessed Shenandoah at the Academy of Music last week Monday.

The marriage of Eleanor Mayo and James Elverson Jr., of Philadelphia, is announced to take place soon.

It is reported that Senator Jacob A. Cantor and Lois Fuller are engaged to be married.

Frank C. Wakem, a Chicago broker, and Mattie Chapin, a member of the chorus of Off the Earth, were married in Chicago on Aug. 30.

A despatch from Anderson, Ind., says that Raymond Wood, a contortionist, has been poisoned by wearing green tights, and is in a precarious condition.

On the Mississippi, William Haworth's new play, was produced last night at Harris' Academy, Baltimore. The story of the play introduces the Ku-Klux, the Mardi Gras festival at New Orleans, an affray in a gambling house, an attempted lynching, and an attack on a jail.

Nat R. Cantor, late with The Skating Rink company, has been engaged as one of the comedians for W. T. Carleton's Opera company.

Sam Purdy, of minstrel fame, has replaced Frank De Vernon in Ferris' Comedians.

Wagenhals and Kemper have engaged Lillian Schwelin, who lately starred as Lady Gay Spanker, Lady Teazle and Camille, to play Mrs. Peck in Young Mrs. Winthrop.

Charles Brookes, who is now connected with the business staff of Buffalo Bill's Wild West, will go ahead of the Pat Rooney Comedy company.

J. Aldrich Libbey has been singing "Molly's the Girl for Me" with great success. He says it is growing even more popular than "After the Ball," and that bands are playing it and boys whistling it.

W. A. Whitecar and Laura Alexandre are still winning good opinions for their work in The White Squadron.

During a performance at The Tornado at Fort Madison, Ia., recently, W. H. Sowers, the stage carpenter of the company, fell from the fly gallery, a distance of twenty-two feet. Although painfully injured, he was able to continue with the company, and is rapidly recovering.

The new City Opera House at Port Huron, Mich., was opened on Sept. 1 by Dan Mallowe in The Lion Chase. The new theatre is modern and a credit to the city.

SAID TO THE SCRIBE.

Kirke Lasselle: "I have engaged Arthur Clark, who was three years with Charles Frohman, to go in advance of the Bostonians. Our tour will begin on Sept. 17 in New England, where we shall play a two weeks' preliminary tour, beginning the regular season at the Amphion, Brooklyn, on Oct. 2."

W. A. Brady: "I am delighted at the prospects. The season has opened brilliantly, and I feel sure all good attractions will do well. Gentleman Jack is drawing splendidly at the American, and Bobby Gaylor is turning people away down South. Will you please correct the impression that Old Glory is a revised version of After Dark? It is an entirely new play, dealing with stirring events of the recent Chilian war."

Howard P. Taylor: "Until The Mirror published its Roster I had no idea so many companies were going out this season. As The Mirror says, it is an increase of about 33⅓ per cent. on last year. Business in the agencies is rather dull just now but it always is at this time. In a few weeks other companies, encouraged by the successful openings we have had, will organize and then we shall be as busy as usual."

Edwin Arden: "Mr. Keene opened his season at New Haven on Wednesday and played to the largest audience we ever had in that city. We shall make an extended tour South this season, continuing to the holidays. Mr. Keene is very popular in that section."

Arthur F. Ware: "The Warde-James company is organized for the season's work. We shall open on Sept. 17 at Troy. On Oct. 2 we shall make an elaborate revival of Henry IV., with Mr. Warde as Prince Hal and Mr. James as Falstaff. Other plays in the repertoire will include Julius Cæsar, Othello, Richard III., Francesca da Rimini, and Richelieu."

Augustus Pitou: "The season has opened most successfully as far as my attractions are concerned. Chauncey Olcott has made an immense hit in The Irish Artist, and the piece itself promises to be a bigger money winner than Mavourneen. It is a radical departure from the old style Irish play. There are no red coats in it and no evictors. The love story is beautiful. All the songs in the piece were composed by Olcott."

J. C. Williamson: "I saw my old play, Struck Oil, played by Mr. Pitou's company in Williamsburg last Saturday night, and I must confess that I never saw it better done. Jane Stuart was uncommonly good in the part originated by my wife, Maggie Moore. I expect to start for San Francisco shortly en route for Australia."

H. H. Westvale: "Later bookings in the South will undoubtedly reap a rich harvest. I have traveled through this section for the past ten years, and I never saw such an outlook for a rich harvest of cotton as this season. The South has suffered very little from the depression, and it is but seldom that one hears a complaint of hard times."

William Furst: "I received a letter last week from a young man residing in Quincy, Ill. He informed me that he had heard my music in The Isle of Champagne and liked it just as much as the music of the leader of his singing society. For that reason he requested me to collaborate with him on a new opera which he was preparing for production by the young people of his church. He said that there would certainly be two or three hundred dollars in it for me."

Nat Roth: "As a matter of course, Della Fox and I are delighted with the success of Miss Fox's first appearance as a star. The first night of The Little Trooper was the turning point in her career, and it is pleasant to find the new pathway strewn with roses. Applications are pouring in from all over the country for time, but my route was well booked before we opened."

F. E. McKay: "Robert Downing has invited any amateur to wrestle with Edmund Hayes, an actor of his company, who is an amateur athlete. When Mr. Downing arrived in Philadelphia he found an acceptance of the challenge from Herman F. Wolff, champion light weight wrestler of America. The struggle between the two will take place in the arena during a performance of The Gladiator."

George Arlington: "Although Nat Goodwin is going to revive David Garrick this season and will be seen for the first time in that character, it is a mistake to suppose that he will appear in that play only. Mr. Goodwin has a remarkably good repertoire and he would be foolish to confine himself to one piece. Augustus Thomas' In Mizzoura and H. G. Carleton's Gilded Fool will both be played this season."

Sam Mayer: "I enjoyed my trip abroad immensely, and now I am busy with preparations for my tour with Mr. Pigman in The Passport. I am going to spend a few days in Long Branch as I am tired of my travels. I had intended to go to the Hoffman House on arriving here, and was surprised to find that my old suite of rooms had been demolished."

W. R. Gross: "I have just got back from Duluth, where I spent a delightful vacation on the great lakes as the guest of the Hoyt-Sims Steamship Company. At present I am very busy with the Shore Acres bookings. Two companies are going out, Mr. Herne leading the No. 1 company and Charles Craig leading the No. 2 company."

Hanan Aaron: "On Tuesday Camille D'Arville will celebrate the 100th consecutive performance of the Camille D'Arville Opera company at the Tremont Theatre, Boston. Miss D'Arville has appeared in The Pirates of Penzance, Falka, The Grand Duchess, and the new American opera, Madeleine. It was a risky thing to do, putting on a new opera in Summer, yet we have run the risk successfully, for Madeleine has made the biggest hit of all. We are going to add King René's Daughter to the repertoire."

THE THEATRICAL ROSTER FOR 1895-96

SECOND INSTALMENT.

DRAMATIC.

ACROSS THE POTOMAC—Edgar Foreman, manager; George H. Hamilton, business manager; Al. E. Brandt, treasurer; Frank J. Rinehart, stage manager. Arthur E. Sprague, Frank Wilson, Edgar Foreman, John P. Cooper, F. J. Rinkhurst, Thomas C. Messinger, Jefferson Lloyd, John H. Mack, Charles Godwin, Henry Lewis, Maud Durand, Julia West, Olive Oates, and Kate Medinger. Tour will begin New Haven, Conn., Sept. 23.

ALABAMA—Clement Bainbridge, proprietor. Frank C. Bangs, Odell Williams, John J. Pierson, Bingley Fales, Clement Bainbridge, Frank Galloway, Charles Cassell, Lewis M. Sanford, Helen Corlett, Lena Brown, Ford, Ethel Irving, Inez Knowlton, and Adele Ewing. Now playing.

A MODERN HEROINE—David Tannel, manager. William Riley Hatch, Robert Gordon, Henry Simon, Paul Moebrar, John Fenton, Frank Walsh, Emile Vezina, Octavie Barbe, Georgie Caine, and Jennie Darragh. Tour began Lowell, Mass., on Sept. 2.

CHARITY BALL—Gustave Frohman, manager. E. A. Oberstelle, Morgan Gilbury, Forbes Gerrie, Kenneth MacCrea, Benjamin Howard, J. M. Saingolin, George Gardner, Henry G. Keenen, Berenice Wheeler, Helen Singer, Mamie D. Camp Hamilton, Nellie Strickland, Mary Robottom, Ethel Robottom, and Carrie Hewins. Now playing.

CHARLES T. ELLIS—Charles T. Ellis, proprietor; Archie E. Ellis, manager; Robert Mack, advance agent; James Vincent, stage manager; Charles E. Connolly, musical director; Wash. Scott, electrician; Wilbur Slie, property man. Charles T. Ellis, Charles Frew, Edwin Bethel, Frank B. Clayton, Harry Jerome, Clara Moore, Laura Palmer, May Buckley, Lidia Wilber, Baby Hattie Greer and Little Florrie O'Brien. Now playing.

FAST MAIL (Southern)—L. J. Carter, proprietor and manager; J. B. Hogan, business manager; Smith F. Turner, advance agent; Hal. Woodson, treasurer; W. F. Jackson, stage manager; H. G. Ashton, musical director; Charles L. Lukins, property man. Edmund Manley, J. J. Morris, C. S. Metzger, Frank Ward, W. F. Jackson, Charles L. Lukins, Charles Bessin, Edith Arnaud, Louise J. Smith II and Mae Anderson. Tour began Elgin, Ill., Aug. 20.

FLAG OF TRUCE—Walter Sanford, proprietor; Harry Sellers, manager; George Conway, business manager; Frank Mitchell, press agent. Horace Mitchell, Al. Lang, J. J. Farrell, John Woodard, Ned Foxberg, Olive White, Lets Lorraine, Mrs. Adolph Lestina and Little Loretta Healy. Now playing.

GODWIN'S PLAYERS—Herbert Lester, proprietor; T. Wellington Goodwin, manager; Joe W. Stanford, business manager; Eugene Moore, treasurer; William Sugar, musical director. Arthur Lewellen, Harry Ravenscroft, Dan Curtis, Richard Elmer, Rose Mather Andrews, Minnie Adams, Gertrude Commits, Winnie Robbins and Annie Lawrence.

IN THE NAME OF THE CZAR—Connelly and Gardner, proprietors and managers; E. W. Connelly, manager; Phil. Gardner, treasurer; Alf. G. Hartington, advance agent. Edward Arndt, James Wall, Harry S. Duffield, James A. Meehan, Arnold Reeves, P. M. Page, C. Luman, D. Esler, John T. Ayres, Mamie Keating Connelly, Fiona McAllister, Josephine Woodruff and Daisy Chaplin. Now playing.

JANE COOMBS CO.—William Otis, proprietor and manager; F. A. Brown, business manager; W. C. Elsendorf, advance agent; G. T. Williams, treasurer; Stanley Wall, stage manager; G. Canda, property man. Jane Coombs, Daniel Sandi, Henry Mitchell, Frederick Clark, T. J. Jackson, W. D. Raymond, Stanley Wall, L. Lane, G. Canda, Mrs. T. J. Jacason, Maude Dunbar and Kate Wilson. Tour began Lonsford, Pa., Aug. 31.

J. B. COMERFORD CO.—Norman Campbell, manager; George A. Sands, advance agent; Will F. Morris, stage manager. J. E. Comerford, Neil Thomey, James Levering, R. S. Comerford, James Hayes, Eliz. R. Taylor, J. E. Ryan, Alice Fuller, Estella Morrell, Jean Wauch and Madeline Garchia. Tour begins Sept. 17.

KITTIE RHODES CO.—Gilbert Ely, business manager; W. R. Ward, treasurer; William H. Denvers, stage manager; Herbert Wylie, musical director; Charles R. Winston, calcium operator. Kitty Rhodes, Claude Kyle, William H. Denvers, Edgar Russell, E. M. Le Roy, Charles F. Newton, Walter L. Oliver, Jr., Charles Winston, Ross Milhouse, Raymond Bidell, Georgie Lester, Salome Ettus, Marie Le Roy, Bess Meredith and Little Jessie. Tour began Auburn, N. Y., Sept. 3.

LADY WINDERMERE'S FAN—Gustave Frohman, manager. Frank Gilmore, Edward Emery, Robert Jenaina, John Armor, Clifford Leigh, Walter S. Dolman, James Loan, Louise Douglas Olive Oliver, Laura Gilroy, Nita Sykes, Leona Clara, Minnie Dixon, Margaret Yates, Ella Morris and Mrs. Parmour. Now playing.

LIGHTED FUSE—Elmer E. Vance, manager. W. C. Holden, A. A. Burnhardt, E. H. Stephens, W. H. Murphy, Will Spalding, R. Johnson, J. Dalton, T. Mathews, C. Winters, Louise Osborne, Rachel Barr, Winifrede Eveleth and Beatrice Vance. Tour began Long Branch, N. J., Sept. 2.

MADGE TUCKER CO.—Goodell and Bell, proprietors; Harry E. Bell, advance agent; Buford Curtis, musical director. Madge Tucker, W. F. Goodell, Edwin A. Davis, Lawrence Grattan, George E. Pendlett, Charles B. Barrington, Norma Vanger and Lillian Sutton. Now playing.

ROSE COGHLAN CO.—John T. Sullivan, manager. Rose Coghlan, John T. Sullivan, Frederic de Belleville, Cecil Morton Vernay, J. W. Shannon, Harold Coventry, Robert D. Holland, Edwin James, George Ormsby, William P. Goodale, Beatrice Elliott, Louise Pital, Marion Earle, Blanche Burton, Etta Evarts and Maude Elliott. Tour began Troy, N. Y., Sept. 2.

SILVER KING—Car. A. Haswin, proprietor and manager; Walter T. Floyd, business manager. Carl A. Haswin, S. H. Verner, Charles Foster, J. D. Walsh, Louis Gifford, Frank L. Davis, George Horshead, W. H. Oviatt, Charles E. Bloomer, William Ballert, Ed. A. Cromwell, Harold Walsh, Frances R. Haswin, Annie Morton, Marie Dudley and Mabel Walsh. Tour begins Brooklyn, Sept. 17.

SPARKS OF LIFE—William Calder, proprietor and manager; E. E. Zimmerman, advance agent; John D. Calder, stage manager; Fred. Gunther, master mechanic; Ed. Munson, electrician; W. S. Evans, properties. E. B. Tilton, Archibald Cooper, Henry W. Rich, Luke Wilson, James Wilson, Laurence Wilson, A. K. Adams, Martha Rudesill, Edith Fassett Tilton, Millie Liston and Mrs. William Calder.

TENNESSEE'S PARDNER—W. W. Beebe, proprietor; Harry St. Ormond, manager; J. H. Rice, advance agent; Ed. Clifford, stage manager; James H. Kenny, musical director; George Knowles, property man. Percy Kingsley, Charles B. Hawkins, Will F. Granger, Edwin Clifford, James H. Kenny, George M. Decker, John W. Fleming, Al. B. Weston, Fred. Solcombe, George Knowles, Ed. Spears, J. Henry Rice, Harry W. Wilson, Cora Van Tassell, Marguerite Zeiner, May N. Drew and Helen Poindexter. Tour began New York city Sept. 10.

TONY FARRELL CO.—Tony Farrell, William B. Cahill, M. J. Kennedy, Frank Anderson, Frank Hiltibran, Leroy Payne, Minnie Emmett, Jennie Leland and Jessie Morton. Now playing.

UNCLE TOM'S CABIN—L. J. De Lamarter, manager; John S. Greiner, F. Edwin Bendy, Charles Whitemore, Asa Cummings, Charles Cline, Charles Knott, Charles Spears, Jerry Wilsey, James Troost, Fred. Banks, Hoboda Kaijik, William Cline, Dave Young, Frank Carpenter, "Cal." Rice, Walter Caulds, Robert Baker, Clarence Sweet, Fred. Wright, Lon Thompson, Cora Miller, Lillian Peck, and Beatrice Pendelton.

WILKINSON'S PLAYERS—Bailey Wilkinson, manager; Professor E. G. Grosjean, musical director. Charles O. Willard, John D'Ormond, Harry E. Brown, James H. Lewis, Ed. P. Lucas, E. G. Grosjean, S. F. Tupper, J. Paul Sisa, C. A. Lawrence, Ernest F. Brown, Annie Fuller, Ella Grosjean, Flora Merrid and Mattie Summers.

YOUNG MRS. WINTHROP—Wagenhals and Kemper, managers; L. A. Wagenals, business manager; J. W. Handley, advance agent; Walter McNichol, treasurer; Collin Kemper, stage director. Robert M. Wade, Ercil Dunbar, William Hunt, Lansing Rowan, Una Abell, Lillian Shonelle, Mrs. Annie Mortimer. Tour begins Binghamton, N. Y., Oct. 8.

COMEDY.

CARLETON COMEDY CO.—Will C. Young, manager; W. H. Tyler, advance agent; William McCormack, stage manager; W. D. Thompson, musical director; John Stein, property man. A. E. Harvey, William McCormack, John Stein, Fred. Hubbard, Charles P. Keam, Will. Carlton, Bessie Steiner, Eloise Pierce, Marga et D. Thompson, Phila Wav Hubbard and Louie Mortimer. Tour will begin in Pand, Mich., Oct. 2.

COUNTY FAIR.—Neil Burgess, proprietor; Arthur G. Thomas, manager; Irving W. Kelly, business manager; Frank Leiden, stage manager; C. M. Jefferson, property man. Marie Bates, T. Le Brasse, Frank Leiden, S. M. Crawford, Vincent Seaville, M. Harrington, C. M. Jefferson, Edward Stanton, Standard Quartette, Ella Salisbury and Kittie Beck. Tour begins Newark, N. J., Sept. 17.

EVA TANGUAY CO.—J. A. Tanguay, manager; George W. Ripley, advance agent; L. H. Fuller, musical director. Eva Tanguay, H. A. Lamart, H. K. Betts, William Crockitt, F. X. Lawrence, William Clifton, W. S. McBride, Millie Fulmer and Lillian Evans. Tour will begin Cohoes, N. Y. Sept 12.

HELEN DAUVRAY CO.—Edwin Knowles, proprietor; A. L. Levi, business manager; Charles E. Dowe, advance agent; T. M. Hunter, stage manager. Helen Dauvray, Will. Mandeville, William Courtleigh, Graham Henderson, Arnold Daly, Frank A. Denithorne, T. M. Hunter, Annie Ward Tiffany, Lorena Atwood and Rose Tiffany. Tour begins Rochester, N. Y., Sept 17.

KILLARNEY AND THE RHINE.—W. J. Kerngood, musical director. J. E. Toole, John E. Lanedown, Edwin Charles, Frederick Jerome, Charles Braddon, Louis Egan, H. O. Jenkin, W. H. Davis, J. W. Torney, Alida Cortelyou, Gussie Gardner, Florence Gray and little Wisee Lee. Tour began Sept. 2.

LAFFERTY'S COMEDIANS—George W. Lorem, George L. Messerner, W. Howard Priestly, Harry Clark, Ivanhoe Halsey, William Lotts, W. B. Wright, Lillian Brainard, Maude Durand, Gertie Palmer and Gertrude Foster. Tour began Wellsville, N. Y., Sept. 2.

LILLIAN TUCKER CO.—Charles C. Vaught, manager; Lillian Tucker, Harry Markham, Charles Tremaine, A. G. Kranz, Prof. E. M. McCauley, Hempstead Prince, Virginia Markham, and Zephia Dinsmore. Now playing.

LITTLE TRIXIE—Fred. Robbins, proprietor and manager; S. B. Ricely, business manager; W. F. Luce, treasurer; Oliver Labadie, stage manager; Master Augy, property man. G. F. Robbins, Joe Allen, George F. Watson, May Smith Robbins, Jessie Henderson, Dora Dunsmore, Stella Blair, Gertie Williams and Rosa Delano. Tour began Detroit, Mich., Sept. 2.

PECK'S BAD BOY (Eastern)—Fred. P. Wilson and Co., proprietors; William J. Hand, manager; Harry R. Vickers, advance agent; Theodore Coleman, musical director. Edward W. Ryan, Master Frank Cushman, Archie Deacon, Samuel Cutler, William H. Woods, Eddie Cattleman, Josie Mitchell Vickers, Mabel Bonner, Annie E. Joyce, Maud Scott, Mabel Lawrence and the Governor Quartette. Tour began Portland, Me., Sept. 3.

PECK'S BAD BOY (Southern)—George W. Heath, business manager; Ralph Ward, advance agent, Prof. A. N. La Brie, musical director. Fred. Wenzel, Ed. Carlisle, Manuel F. Rogan, J. Henry Starke, J. E. Butler, Master J. J. Quigley, Frankie St. John, Abbey W. Heath, May Eddison, Ella A. Plissault, and Dot Carroll. Tour began Brockton, Mass., Aug. 27.

ROBINSON'S COMEDIANS—C. A. Durand, manager; Professor James Hardy, musical director. Walter Robinson, Charles Hamdin, B. J. Shuptor, L. C. Clark, Harry Davis, William Streeter, Henry Cooper, Nadine Winston, Dottie Pine, Helen Davis and Jenny Barrymore. Tour will begin Goshen, Ind., Sept. 17.

SPOONER COMEDY CO.—B. S. Spooner, manager; Will McAllister, business manager; Roy Hair, musical director. Dan Packard, Truman Johnson, W. S. Battis, J. P. Lester, Frank E. Hall, R. K. Spooner, C. C. Palmer, Edna May, Cecil Spooner, Olive Grove, Hattie Bryan and Mollie G. Spooner. Now playing.

TWO OLDS—P. A. Leonard, agent. W. B. Wheeler, Fred Flora, Tommy Edwards, Mrs. W. B. Wheeler, Lulu Beardsley and Dolly May. Tour began Monroe, Wis., Sept. 5.

FARCE-COMEDY.

A BLACK SHEEP—Hoyt and McKee, proprietors. Otis Harlan, Joseph Frankau, William Devere, Joseph Natus, E. D. Metcalfe, Harry Lockstone, Frank Baldwin, Belle Black, Hattie Wells and Amy Buller. Tour began Buffalo, N. Y., Sept. 10.

A MILK WHITE FLAG—Hoyt and McKee, proprietors. Charles Stanley, Lloyd Wilson, Arthur Page, Edwin Garvin, Newton Chisnell, W. H. Hatter, Frank Lawton, Sam Weston, R. A. Roberts, John Marble, William Boardman, Isabelle Coe, Effie Warner, Billie Deaves, Lilian Markham, Tessa Hanlon, Rosa France, Estelle Winston, Ada Mansfield, Juita Raymond, Lottie Moore, Alie Gilbert, Etta Williamson, Zulieh Williams, Leslie Mayer, Alice Campbell, Frankie Wilson and Adele Archer. Tour begins Chicago, Sept. 3.

A TEMPERANCE TOWN—Hoyt and McKee, proprietors. L. R. Stockwell, Lee Harrison, R. J. Dillon, William Cullington, W. C. Mason, E. P. Eagle, Frank Lyons, Job Hoi Claude Brooke, Madison Corey, Anna Robinson, Agnes Poston, Jennie Satterlee, May Curtiss and Laura Ayres. Tour began Meriden, Conn., Sept. 4.

A TEXAS STEER—Hoyt and McKee, proprietors. George Woodward, Wm. H. Bray, O. H. Barr, H. A. Sheldon, C. L. Barren, John T. Craver, J. C. McGarr, Byron G. Harlar, T. H. Brown, F. M. Adams, J. A. Leahy, Bettina Gerard, Rose Snyder, Blanche Robinson and Stella Kenney. Tour began Trenton, N. J., Sept. 8.

A TRIP TO CHINATOWN (No. 1)—Hoyt and McKee, proprietors. Harry Connor, George A. Beane, Jr., Geowe Sinclair, Julius P. Wamark, Harry Gilfoil, William Moyo, Geraldine McCann, Bessie Clayton, Margaret Mcdonald, Nellie Parker, Sadie Kirby and Cora Linnie.

A TRIP TO CHINATOWN (No. 2)—Hoyt and McKee, proprietors. Frank Lane, Gerald Griffin, Joseph Weber, Gus Thomas, Matt Snyder, John P. Brown, Adelaide Cushman, Nettie Black, Ida Rock, Lottie Mortimer, and Georgie Brighton. Tour began Peekskill, N. Y., Sept. 3.

THE GILLHOOLEYS ABROAD—Charles P. Brown, manager; James P. Forrest, general agent. John Gorman, James Gorman, George Gorman, Charles G. Taylor, Alexander Cameron, G. Willard Munro, George S. Trimble, R. F. Shore, Hetty De Vyne, Vevie Robriga, Edna Andrews, Lizzie Winner, Maud Douglass, and the Bostonian Quartette. Tour began Morristown, N. J., Aug. 26.

WILLIE COLLIER CO.—W. G. Smyth, manager. Sam McKee, Jr., advance agent. Willie Collier, George W. Leslie, Harry A. Smith, M. L. Beckert, James E. Smith, Edward Clark, Joseph W. Hotland, Louise Allen Collier, Helen Reimer, Mattie Earle and Olive Berkney.

COMIC OPERA.

DELLA FOX OPERA CO.—Nat Roth, manager; Al. S. Roth, treasurer; John Morris, stage manager; Joan Parr, assistant stage manager; Adolph Bauer, musical director; Thomas Dooley, stage carpenter; Charles Morse, properties. Della Fox, Paul Arthur, Jefferson De Angelis, Charles J. Campbell, Alf. C. Wheelan, Ed. Knight, Charles Dungan, John Dudley, Villa Knox, Eva Davenport, Marie Celeste, Hattie Williams, Eugenie Nicholson, Cissie Carlyle and Violet Aubrey. Tour began New York Aug. 26.

PRINCE PRO TEM—R. M. Field, manager; George F. Marion, stage manager; John J. Braham, musical director. Fred. Lennox, Harry Davenport, Charles Kirke, George F. Marion, George T. Martin, J. W. Calderwood, H. S. Steadam, Philip Greely, Thomas Riley, James Reynolds, Fred. Turner, Gus Dale, Fannie Johnston, Annie Lewis, Jodie Sadler, Alice Shepard, Rosalind Rial, Annie Sutherland, Annie Black, Lua Digger, Agnes E. Daly, H. A. Marks and Mabel Stanley. Tour begins Boston, Mass., Sept. 17.

THE BOSTONIANS—Barnabee, Karl and MacDonald, proprietors; Kirke LaShelle, general manager; Arthur F. Clarke, business manager; Eugene Sykes, stage manager; S. L. Studley, musical director. H. C. Barnabee, W. H. MacDonald, Eugene Cowles, George Frothingham, Jerome Sykes, Joseph Sheehan, Emer Depue, Peter Lang, Jessie Bartlett Davis, Caroline Hamilton, D. Eloise Morgan, Mera Clearv, Josephine Bartlett and Clara Lowell. Chorus: Messrs. Walsh, Warmouth, Hoffman, Dale, H. Dixon, F. Dixon, Jung, Pearl, Miller, Dodge, Nash, Hawley, Smith, Fowle, Morton, Rushmore, Ryder, Schaemer, Lawrence, and Misses Werrell, Fowle, Cleary, Kewell, Redmond, Raymond, Huth, Bernard, Lang, Miller, Remsberg, Wiley, Nash, Rutledge, Barnabee and Dixon. Tour begins Bridgeport, Conn., Sept. 17.

THOMAS Q. SEABROOKE OPERA CO.—W. P. Falk, manager. Thomas Q. Seabrooke, Walter Allen, William T. Bryant, A. B. Adamini, D. L. Don, Charles McDonald, D. A. Baker, Arthur Wolfen, Edgar Smith, Justin Thatcher, Elvia Crox, Catherine Linyard, Carrie Perkins and Mlle. Paris. Tour began Boston Sept. 2.

VARIETY.

CLIPPER TRIO—Dillon and Campbell, proprietors; Joseph Dillon, manager. Mr. and Mrs. P. T. Johnson, Mr. and Mrs. Lew Campbell, and Joseph Dobinson.

KALBFIELD'S ORPHEUM STARS—Louis Kalbfield, manager; E. S. Voshardt, agent; W. A. Gallagher, stage manager; Charles L. Stone, musical director; Rudolph Tourney, electrician; Charley Wartz, master of transportation. Sosman and Stevens, Gallagher and Griffin, Loring and Leslie, Boyd and Burke, De Varo and Hansen, Madden and Abrams, Carney Brooks, Ella Seeyle, Julia Kelly, Ethel Carter and Soto Sextette. Tour began Indianapolis, Ind., Aug. 26.

LE ROY SISTERS—Howard and E. Frank Burtnett, managers; Edward J. Brown, advance agent; Arthur V. Banning, treasurer; William A. White, stage manager; J. Carroll Chandler, musical director. Sadie Le Roy, Gertrude Le Roy, Robert Scanlon, Will. Kilroy, W. E. Morton, Maurice Hamilton, Gertrude Sharpley, Lou Rochford, Lottie Madera, Ada May, Annie Crouch, Annie Hart, Jennie Kilroy, La Petite Edith and Ella Rosa. Now playing.

LOTTIE COLLINS' TROUBADOURS—Lottie Collins, Ward and Curran, Wood and Shepard, Marion Hayes, Marion Anna, Wilmoth and the O'Mara.

SWEET AND ALLARD CO.—Harry Robinson, business manager; W. H. Brooks, treasurer. Keeton and Allard, Williams and Ward, Johnson and Smith, Murphy and Mack, Welch and Ryan, John Lester, Charles Albert, Signor Campello, Belle Norton, Alice Graves and Lillie Brown. Tour begins Morristown, Sept. 24.

MINSTRELS.

BILLY JACKSON'S COLORED MINSTRELS—Billy Jackson, manager. Billy Farrell, Billy Johnson, James Fagan, C. B. West, Willie Farrell, Neal Matthews, A. Bird, Bobby Walker, Gus Jones and Phillips, Billy Wilson, Bill La Rose, Sadie Jones, Katy King, Anna Richardson and James Sidora.

COLUMBIA COLORED MINSTRELS—Frank A. Callahan, manager; Parker R. Wade, treasurer; John Wade, general manager; G. Dana Holt, treasurer; D. F. Young, orchestra leader. Frank L. Callahan, P. H. Murphy, Parker R. Wade, J. L. Golden, Dick Thornton, J. P. Fagan, W. H. Geary, Billy Sweet, V. F. Drew, J. Big Jim, Billy Mahoney, Frank Gorman, Belka, Tom Holt, C. M. Plummer, Lew Chandler, L. C. Pettingill, Pete Murphy and Ed Grazan.

J. H. HAVERLY'S MINSTRELS—Frank V. Gurney, manager; R. M. Layne, stage manager; Frank E. Tracy, general agent; Samuel Wild, treasurer; A. Newman, advertising agent; Burt Shepard, Harry Bulworth, E. M. Keene, Harry Armstrong, Ad Gibson, Bogert and O'Brien, Kohl and Barney, Harry Constantine, Billy Lyons, Castelli Bridges, Harry Porter, Will Holbrook, J. H. Munroe, James Phillips, A. Hamerson, Alex. Marcel, Sam Davis, Max William Vassell, William Danville, Robert Edna, Frank E. Tracy, Albert Hawthorne, George Lote Silver, George Evans, James Whigam, A. Nicholson, Charle Weeks, Fred. Foster, Henry Cottrell, George Webster, Hal. Edwards, A. Newman, and Samuel Wilde.

CONCERT.

BOSTON CONSERVATORY CONCERT CO.—S. P. Russell, director. F. J. Bauer, C. D. Raymond, Charles Bernard, Emile Lehman, C. E. Davis, Helen Cory, Juita Phelps, Emily Denis and Maud Raymond.

OVIDE MUSIN CONCERT CO.—W. R. Steene, manager; R. W. Dexter, advance agent. Ovide Musin, F. W. Elliot, Eduard Scharf, Annie Louise Musin and Rosie Bonsall. Tour begins Brooklyn, Oct. 2.

SEIDL ORCHESTRA—Anton Seidl, conductor; H. G. Snow, manager; George M. Loomis, advance agent; A. R. Schmidt, treasurer; J. M. Lachman, baggage and property man. Sixty members of the orchestra.

GRAND OPERA.

ABBEY, SCHOEFFEL AND GRAU'S GRAND OPERA CO.—Abbey, Schoeffel and Grau, managers; William Parry, stage manager; Signor Mancinelli and Signor Bevignani, conductors. Jean de Reszke, Edouard de Reszke, Mario Ancona, Pol Plancon, M. Castlemary, Francesco Tamagno, Ottavio Nuovino, Victor Maurel, Maurizio Bensuade, Emma Eames, Mme. Melba, Sofie Scalchi, Suzy Sanderson, Zelie de Lussan, Lucille Hill, Myra Heller; Signora Mantelli and Signorina Giura, premiere danseuse. Season begins New York Nov. 18.

BURLESQUE.

1492—E. E. Rice, manager; E. D. Price, business manager, Courtney Kerker, musical director; Charles Gregory, stage manager. John Fletcher, Richard Harlow, Walter James, Edward B. Farrell, Gilbert Gregory, Charles F. Wason, John C. Sigrist, Louis De Smith, George Gaze, John H. Keefe, James Lee, Frank Egan, Theresa Vaughn, Mabel Bouton, Edith Sinclair, Yolande Wallace and Eileen Earl. Tour began New York Aug. 25.

The Acme Dramatic and Social Club, of Brooklyn, which was organized last Fall, has already placed three plays—Loved and Lost, One Touch of Nature, and Forget-Me-Not—in rehearsal, and from indications the club promises to attain considerable prominence among the amateurs of the City of Churches. Members having important parts in the above plays are L. Dubois, Dr. Prescott, Emily Hache, E. Rutenbord, William Lennon, E. Dutrul, Helen Hache, May McAloon, and Mr. Gould. The dates of performances are yet to be announced.

NEWS NOTES FROM LONDON.

LONDON, Aug. 25, 1894.

I am happy in being able to give you, at first hand, an account of one of the very best dramas of modern times, The Silver King not excepted. Following a fashion which has crept into English theatricals of recent years, and which is growing in favor, Wilson Barrett produced his new drama, for the first time on any stage, at Leeds, on Wednesday last. So I repaired to the Yorkshire capital and was repaid for my trouble by witnessing a fine play, a strong play, an original play, and an intensely human play into the bargain. The Manxman is destined to make a fortune for Wilson Barrett, or I am much mistaken. He will make the play the feature of the rest of his provincial tour and he will open with it his next season in America, commencing at the American Theatre, New York, during Thanksgiving week. It is a pity that his arrangements will not permit Mr. Barrett to produce the play immediately in London. It would run a year here. But London's loss will be America's gain.

For, knowing something of the taste of American playgoers, I can safely predict that they will find in The Manxman a piece which cannot fail to win popularity in the United States. The drama, to begin with, has an immense advertisement in Hall Caine's novel, from which it is taken. The book has been widely read in America already, and here, where it has recently been published, it is the literary success of the time. The book, as the best literary critics admit, is one of the most powerful novels of the century, and, apart from this, the play will find far more than the ordinary success, for it is a remarkably fine drama. Its pathos is tremendous, and Mr. Barrett, abandoning his customary roles, stands forth in an entirely new and highly picturesque character, one of the very foremost of all his acting successes.

It would be impossible, within reasonable limits, to give you a synopsis of the five acts of which the play consists, nor is such a proceeding necessary, for The Manxman will soon be seen by you. And the story of Hall Caine's great novel is already familiar. But I would like to allude to one or two of the chief scenes. Mr. Barrett has, naturally, dwelt at length upon, and elaborated the character of Pete, the hearty, whole-souled, good man who is driven abroad by force of circumstances, leaving his promised wife to the care of his bosom friend, his almost brother, Philip. Mr. Barrett has not by any means neglected the latter character, but he has, very properly, given prominence to the more human side of the story than its psychological study. The drama is very excellently opened with Pete's departure, the second act witnessing his return. In the meantime, however, it is cleverly shown that Kate and Philip have become lovers, that the man refuses to marry the girl because his ambition stops him from wedding her that justice, that Kate is driven to desperation at the prospect of having to marry a man whom she does not love.

The first two acts, capital as they undoubtedly are, are, in a sense, and comparatively, only the foundation of the stirring drama which now ensues. Pete and Kate are married, the husband adores his wife, and he literally worships the child which has been born to him. But his love is torture to Kate, his adoration of the baby are agony and a mockery to her. For the child, as told by Kate to Philip in a singularly delicate and touching scene, is not the husband's but the lover's. At last Philip realizes why he should have listened to Kate's passionate appeal not to allow her to marry Pete, and, bowed with shame, he goes out to take high office as Deemster of the Isle of Man. The unhappy woman, unable to bear any longer the strain of her husband's loving kindness, quits his roof. Pete returns, after having acted as prime mover in the rejoicings at the great honor acquired by Philip, only to find that his wife has deserted him. When the truth dawns upon him, he rushes out, bareheaded, to search the island for the woman who is now lost to him for ever. This third act is as pathetic as anything that I have seen on the modern stage.

But the great advantage of The Manxman as a play is that its interest culminates with each act. The fourth act is better than those which precede it, while the last act is far and away the best of all. Kate, on leaving her husband's house, has fled to that of the newly created Deemster, and here she is to shrink with profound sorrow at having abandoned her child. She resolves to return to it, and she does so. Just as she is about to leave the cottage once more, this time, however, with her child, she is discovered by Pete. Then ensues a wonderfully fine scene between husband and wife. Kate desires to depart, taking her child with her. Pete refuses, saying that she may go alone, but that the child must remain. "My child! my child!" he keeps on repeating, while Kate says very quietly, "It is not your child." The heart-broken man is stunned for a few seconds by this terrible discovery, and by the double loss of wife and child. But the goodness that is within him comes to the rescue of this modern hero. He sends his wife, with the child, to her old room for the night, locks the door to prevent her from escaping, and sits down, in the firelight of the sitting room, rocking himself, to and fro, as he contemplates the empty cradle. The clock strikes midnight, the watchman calls the hour, and the curtain falls as the heart-broken man faces his life of utter loneliness and never-ending sorrow.

The ending of this remarkable play is as novel as it is courageous and true. Pete brings his wife back to her father's house, arranges for her to stay there, and is about to depart once more, this time, for ever, for foreign shores, when Philip enters. Pete is struggling with his great sorrow, Philip is in an agony of suspense about Kate and the discovery of his betrayal of trust. Pete, half-frenzied with despair, asks Philip if he would not be right in killing the man who won Kate's love. Philip, unable to bear the strain of conscience and mental suffering longer, bows his head and stands self-confessed as he replies: "Do it, do it." Pete is at first tempted to kill the man, but he conquers self, and once more turns his back on his native land. Kate tells Philip that he must atone alone for his sin, he going his way in life, while she goes hers with the child of her love and shame. And thus, in a highly effective and decidedly original manner, is concluded a play which is destined to move countless thousands of the playgoers of England and America to thought and to tears.

This play, be it understood, is no mere patchwork borrowed from the book. Mr. Barrett has taken the story and the chief characters, and from this material has evolved a play which is distinctly entitled to be called original. The piece has some perfectly idyllic scenes—the departure of Pete, in the first act, for instance—which complete it as a work of thought and intense humanity. There is little comedy in the piece, but its absence is not noticed. As a compensating balance, however, there is the character of the canting revivalist publican, Caesar Creegen, admirably delineated in the drama, and there are some characters on a lower, more amusing plane, which serve to lighten the drama at opportune moments.

Mr. Barrett's Pete is a rugged and immensely pathetic portrayal of the character. I have seen the actor in many parts during the last fifteen years or so, from the good old days of Jane Shore, through the Modjeska seasons at the Court Theatre, and in all his triumphs at the Princess'. But I have not witnessed him in anything that I like better than his impersonation of the great, good-hearted Pete, one of the most supremely pathetic characters which the modern stage has given to us.

Kate is played with keen intelligence and excellent expression by Maud Jeffries, who brings out, by many pretty touches, Kate's love for Philip and her belief in him. In the later scenes, she is, to my thinking, at her very best. Her return to the cottage, and her acting in the scene in which Kate is forced to tell the truth to her husband, is marked by great delicacy and a quiet, purposeful manner thoroughly in keeping with the character.

However, you will shortly have The Manxman in New York with Mr. Barrett as Pete and Miss Jeffries as Kate, and will be able to judge for yourselves. I have no doubt about the success of the play and its interpreters in New York.

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A Trip to Chinatown is to be produced at Toole's Theatre in the Autumn, by Tripp Edgar, who has acquired the London rights in the piece from William Terriss.

You will not see Charles Warner in New York just yet, as the actor has engaged himself to appear here at the Princess' in October, with Madame Anna Ruppert, who is to be seen in Odette.

Sybil Carlisle, of Augustin Daly's company, left Southampton this morning on board the *Paris* for New York.

G P Huntley and Barbara Huntley, of Mr. and Mrs. Kendal's company, sail on Wednesday next on the *Germanic*.

The Queen of Bohemia, in which Lillian Russell will appear at the Lyceum on Sept. 8, is in a good state of preparation. Principals and chorus are already perfect in the first two acts, so that a fortnight is left for the rehearsals of the last act. The scenery and costumes, judging from what I have seen, even so far, will equal anything of the kind ever done on the comic opera stage of this country. Mr. Abbey will remain in London until the production has taken place.

AUSTIN BRERETON.

THE DRAMA IN HOLLAND

ROTTERDAM, Aug. 22.

We are now in the midst of what is here the "harvest" time of the theatres, and, indeed, of every possible place of amusement in this city. The month of August does not belie its name here as harvest month, at least for the theatrical world, for it is a period of golden or rather cash reapings for the managements. Rotterdam still preserves its old-fashioned and national annual "kermis" or fair, which is, of course, a period of general festivity and rejoicing for young and old. Everyone and everybody is bent on amusement, money flows like water, and as a consequence, the theatres are filled to overflowing night after night during the weeks of the "kermis," at the conclusion of which they close their doors to reopen again in September for the regular Fall and Winter season. *Cela va sans dire* that at such theatre one special play holds the boards then without change of programme, and that other spectacular plays, or local skits are generally the ones chosen for the occasion, as the popular fancy is the one that is to be pleased and attracted.

The Grand Theatre has gone in for the first-mentioned sort of production, having selected a Dutch adaptation of a suite hours, a grand spectacle of d'Ennery and Paul Fournier, entitled Les Trésors du Rajah, which is by no means a novelty, at least for the Parisian stage, but which was revived there this year at the Chatelet. Les Trésors du Rajah gives every opportunity for spectacular display, with gorgeous scenery, fine costumes, sensational situations, and repeated appearance of the ballet with solo danseuses, so the object striven for is obtained, and the "kermis" merry-makers have flocked to witness the performance, crowding the vast building nightly.

Messrs. Van and Korlaar, managers of the Tivoli Theatre, decided for the second class of entertainment, the local skit, and certainly they were no less happy in catching the public favor and in seeing their comfortable and handsome auditorium filled to repletion at each succeeding representation. The bill offered is Hompie Krantenwerger, otherwise Hompie the Grocer, and it is thoroughly local in its action, dialogue and hits, all of which of course, bring down the house every time. The songs and dances introduced are not only local, but include also many of the well-known airs and ditties which may be termed international, as for instance, the universally sung and whistled ditty of "Daisy Bell." The excellent company of the Tivoli Theatre keeps the fun going at a high rate, and although the skit scarcely deserves the name of a play it fits the occasion like a glove. It is well staged, and the result is that the public laugh heartily and enjoy themselves hugely while at the theatre, and go home with the determination of renewing their visit once or twice before the run is over. The bright particular star was Mrs. Poolman, who, as a music hall diva, bewitched her audiences. She looked charmingly, and acted with a grace and piquancy that would have done honor to the most brilliant French comedienne or soubrette. The song of "Daisy Bell," done in costume and in broken Dutch, with an English accent, was a perfect "go" and had to be repeated, as also her duet with Mr. Poolman, who, as Hompie the Grocer, kept the audience in a roar and won many a cap and an encore for his songs. He is a capital comedian and made much of the opportunity. Mrs. Korlaar was very comical as Hompie's jealous wife.

Messrs. Van Lier at their Rotterdam house took a good turn in the choice of their production, putting on something that gave a chance for scenery and costuming, and also could appeal to those who have a penchant for comic opera. They have given their Dutch adaptation of the Little Tycoon, which is naturally too familiar for the readers of THE MIRROR to need further comment. Managers Van Lier had already put on The Little Tycoon at Amsterdam, where it met with success. No pains have been spared in the mounting, the chorus were in good order under the baton of director Kinstergen, the comic opera went as clock-work, the cast was very fair, and the groupings and costumes of the last act deserve a bumper of praise. Mrs. Albrecht, as Miss Harricane, was an unmistakable hit, as was also Mr. Neuteland as Teddy, and truly the same can be said of Mrs. André as Kitty, who made a dashing sailor boy in the first act. Mrs. Albrecht had a perfect ovation with her topical song, and indeed The Little Tycoon is running a very jolly and merry course.

A. J. G.

GENERAL BANKS AS AN ACTOR.

General Nathaniel Prentiss Banks, who died at Waltham, Mass., on Sept. 2, made his debut as an actor at the National Theatre, Boston, on June 4, 1839, when twenty-two years of age, as Claude Melnotte in The Lady of Lyons. It was not an amateur performance, as the following cast will prove:

Pauline	Mrs. Anderson
Beauseant	B. Saunders
Colonel Damas	Mr. Speer
Deschapelle	Marshall

Mrs. Anderson was well known in Boston as Ophelia Pelby. She died in Roxbury in 1852.

Charles H. Saunders was the original Gaspar in The Lady of Lyons in Boston. He married Mrs. Thomas in California in 1858. She was held in great esteem by California theatregoers.

George Gaines Speer was the original Colonel Damas in Boston. Probably the most dramatic event in his busy life was in being a witness to the tragedy that was acted on the stage at Ford's Theatre when President Lincoln was shot. Speer was in the cast as Bunny. In 1870 he became an inmate of the Edwin Forrest Home, where he passed away on July 6, 1877, after nearly four years of suffering.

Wyzeman Marshall is an old actor of repute in Boston, where of late years he has been teaching aspirants for the stage.

Before N. P. Banks was an actor he was a "bobbin boy." Since then he has been editor, inspector of customs, State representative, State senator, Speaker of the Massachusetts House of Representatives, Governor, member of the United States House, speaker of that body, major-general of volunteers, railroad manager, again Member of Congress, and United States marshal. Of his stage life there is but a brief record. He was an amateur actor of Waltham, Mass.

COLONEL T. ALLSTON BROWN.

UNDER THE BLACK FLAG.

Lawrence Russell, who manages Margarita Paul, applied recently to Harry C. Emich, manager of the Davidson Opera House at Fort Scott, Kans., for the week of Sept. 17. Incidentally he quoted his repertoire as including Forgiven, Black Flag, Phœnix, Fleming's Ward, Police Alarm, Down the Slope, Gold King, Wives, Ten Nights in a Barroom, and Students of a Great City. Mr. Emich says in a communication to THE MIRROR that he doesn't want any pirates in his house, and wrote Mr. Russell to that effect. On receipt of his answer Mr. Russell requested him to state what had caused him (Emich) to make the assertion that he (Russell) was a pirate. THE MIRROR would like to know from whom Mr. Russell has obtained the rights to his choice repertoire.

C. J. Weiser, manager of the Grand Opera House, Decorah, Ia., wishes it understood that he does not permit pirates to play his theatre. He deals with one-night companies only, and has nothing to do with repertoire organizations.

An organization styled Cone's Comedians opened a week's engagement at the Houston Heights Theatre of Houston, Texas. Horace Cone, the manager, is apparently a play pirate, as besides Joshua Whitcomb the company's repertoire is announced to include Fogg's Ferry and Lucky Ranch.

A company called Angell's Comedians is playing The County Fair under the title of My Aunt Abby, and Charley's Aunt, under the name of Upside Down, in Michigan.

REFLECTIONS.

C. E. Perse will be with the Von Yonson company.

May Gerold and Louise Blanchette are engaged for The Vendetta company.

The Manhattan Beach company has given De Wolf Hopper a gold watch and chain. Mr. Hopper sang at several of the Sousa concerts, and the gift was a token of the company's appreciation.

Henry Irving has contributed $500 to the fund for the relief of the sufferers by the Northwestern fires.

At the Grand Opera House, Boston, last week, 118 bicycles were checked and cared for.

Sousa's season at Manhattan Beach closed last week, and at the conclusion of the last concert, E. R. Reynolds, vice-president of the Manhattan Beach company, on behalf of that body, presented the popular bandmaster with a gold medal set with diamonds, and bearing the inscription, "The March King."

Young and McShea of Atlantic City have leased the Star Theatre, Philadelphia, and will open it on Saturday.

Harry Brown was presented with a handsome gold watch last week at Cleveland, by friends in that city.

Sidney R. Ellis writes that the business of Darkest Russia since its opening has been excellent.

Paine's new Opera House was opened in Walla Walla, Wash., on Aug. 13, by the Potter Bellew company in The Ironmaster, the following play of the engagement being In Society.

George W. Ripley is advance agent for the Eva Tanguay Comedy company, which opened in repertoire in Lansingburgh, N. Y., on Wednesday last.

George B. Miller will play lead and manage the stage in A Cracker Jack, whose season opened last Thursday.

Mamie Frederick has returned from a trip abroad and has signed to play the leading soubrette role in The Convict, which will open season on Oct. 1. Miss Frederick will star next season with three new plays.

Harry N. Farren will manage the Clark Street Theatre, Chicago, for H. R. Jacobs, and his wife, Charlotte Ray, will be with Thomas Davis' Down in Dixie.

Nick Long, stage manager of the American Extravaganza company, Chicago, was made the happy father of a daughter on Sept. 1. Mrs. Long is known to the stage as Helene Cotton, and is a daughter of Ben Cotton, the famous minstrel. She was last seen on the stage in W. H. Crane's company.

Jack Webster, son of John Webster and Nellie McHenry, has adopted the stage, and will be a member of Stuart Robson's company.

Colonel J. D. Hopkins has succeeded Hagan and Harlin as lessee of Pope's Theatre, St. Louis.

Gladys Wallis, who has played juvenile and ingénue parts, will enter comic opera.

Charles H. Gavett died at his home in South Boston on Aug. 31 of heart disease. For fifteen years he was ticket-taker at the Boston Theatre when that house was under the management of Thomas Barry, and for many years he was ticket-taker at the Mechanics' Fairs. He was for a time lessee and manager of Oakland Garden.

William H. Crane joined his company in this city last week, and is rehearsing The Merry Wives of Windsor, with which his tour will begin on Sept. 24.

Stuart Robson's repertoire will include Leap Year, or the Ladies' Privilege, The Henrietta, and She Stoops to Conquer. Later in the season he will produce a new play.

Jeannette Bageard, who was with A Railroad Ticket last season, has made a hit as one of the Amazons in The Passing Show.

Joe Ott, according to H. H. Westfall, his manager, is very successful in the South with The Star Gazer.

Wagenhals and Kemper say that enough time has been offered them for Young Mrs. Winthrop to look that attraction solid for two years. This comedy is one of Bronson Howard's best efforts, and it will be presented by a company whose individual members have been selected for their special capabilities. In short, Wagenhals and Kemper are sparing neither money nor pains to make this revival worthy of the attention of first-class managers.

Marie Leicester has joined Rezo and Ford's Joshua Simpkins company.

Harry Ernest, of the Quaker City Quartette, playing a four weeks' engagement at Ontario Beach, has just recovered from an attack of pneumonia.

Vernon Somers has signed with J. H. Shook to play a leading role in John Dillon's new comedy.

Charles D. Koppel has brought suit against Robert Downing to recover $7,200 damages for an alleged violation of his copyright of a tragedy called Spartan. Edmund E. Collier has also sued Mr. Downing to recover $2,960 claimed to be due him for back salary.

THE USHER

The Rosenfelds have introduced the European custom of inviting the press and members of the profession to the dress rehearsal of a new production. Such invitations were issued for Hannele last Spring, and again for Humpty Dumpty Up to Date on Sunday night.

A curious feature of this is that the managers expect notices of the production, based upon the impression created by the dress rehearsal. American managers of spectacular pieces and comic operas have frequently admitted members of the press to rehearsals, but it has been usually with the understanding that description and comment should be deferred until after the first public performance.

While the privilege of witnessing a rehearsal undoubtedly is an aid to the critic in digesting a piece thoroughly before he is called upon to review it, it is a question whether the plan imported by the Rosenfelds is beneficial either to the management or to the public.

A dress rehearsal at best is a tame and tedious affair. There being no audience present, in the strict sense of the word, the actors are unable to play with that ardor that is simulated by applause, and there is no possibility, moreover, of gauging accurately the popular effect of the play. Nowadays, when purely technical criticism has given place largely to a mere statement of impressions coupled with a description of the reception of a performance by the first-night house, this is sufficient in itself to render the dress rehearsal abortive, journalistically considered.

◆

Fanny Davenport seems to be wise in retaining Gismonda, the first title selected for Sardou's new play, instead of using the name, The Duchess of Athens, insisted upon by Sarah Bernhardt.

As Bernhardt will do the play here in French it will be presented to the public under both titles.

Gismonda is the more attractive name and it is that of the central character. Moreover, it belongs to the lucky "final a" series, which includes Dora, Fedora, Theodora and La Tosca.

Miss Davenport will produce Gismonda very elaborately at the Fifth Avenue in December.

◆

If the cablers are to be believed, Lillian Russell was badly handicapped on her first appearance at the London Lyceum on Saturday night.

They say that Jakobowski's opera, The Queen of Brilliants, was a disappointment, and the excessive magnificence of the *mise-en-scène* actually smothered the performers. Dullness seems to be the unpardonable sin of both composer and author.

As the cablers usually describe every American production in London as a triumph, their mild accounts of Miss Russell's reception are not reassuring.

It is easier for a camel to pass through the eye of a needle than for an American artist to enter into the good graces of London.

◆

The Boston *Beacon* needs no compliment—it is a bright and able journal—but I wish to call attention to the scrupulous exactness with which it credits every extract it sees fit to make from the columns of THE MIRROR.

In this particular the *Beacon* affords a striking contrast to some of its daily contemporaries in the city of Boston which are in the habit of picking and stealing and reprinting without credit to an extent that indicates brazen dishonesty.

The character, or want of character, of a newspaper can be estimated accurately by its method of presenting the material for which it is indebted to other publications.

◆

If a genuine Actors' Union could be formed in this city it would best serve the interests of the profession by making its chief and foremost object the urging of legislation tending to benefit the theatrical calling.

The English Actors' Association has accomplished much in that direction, and there is room and need for similar work here.

No actors' association that begins its existence by abusing prominent and estimable managers is likely to have any success.

There is a great want of a law to punish swindling managers—the scoundrels that season after season strand their companies in distant parts of the country. Such a law was suggested and agitated by THE MIRROR not long ago, but the conditions were not then favorable to fruition.

An association of professionals that would honestly endeavor to secure the passage of such a law might fairly claim the sympathy and the support of all reputable persons connected with the stage.

◆

In this connection, it is noteworthy that now and then, at rare intervals, a manager who beats his company comes near to suffering condign punishment. Your actor is a patient worm, but he will turn occasionally.

Over in Brooklyn a manager opened a "continuous performance" a week ago. When Saturday night came he would not or could not pay the people's salaries in full, but he offered to pay half and to give his cheque for the balance.

This caused almost a tragedy. The actors caught the manager and were on the point of throwing him out of a second story window when the police came to his rescue.

The second story window scheme is excellent. Actors similarly treated might find it efficacious, provided the police are where we usually expect them to be—out of sight.

A RISING PRIMA DONNA.

Probably there has been no prima donna in recent years that has made such a remarkable leap into public favor as has Dorothy Morton, now singing the dual roles of Francesco and Francesca in The Fencing Master.

Miss Morton began her career in St. Louis but a few years since. She is a native of that city and her first professional engagement was with Hallen and Hart in Later On. She made her first pronounced hit in the "Match" song written especially for her by Mr. Hart. She was next engaged by David Henderson for his Bluebeard company, in which organization she played an extended engagement at the Chicago Opera House. The following season (which was last Winter) she was included in the cast of The Algerian, alternating the leading role in that opera with Adele Ritchie.

Miss Morton's musical education began at the Beethoven Conservatory in St. Louis, and later she became a pupil of Professor Abercrombie, of Rochester. Her progress since entering the operatic profession has been steady and rapid. Upon the occasion of her first appearance as a star at the Alvin Theatre in Pittsburg last week, the critics of that city were unanimous in their expressions of approval. She was compared favorably with both Marie Tempest and the late Laura Schirmer-Mapleson. Miss Morton is but twenty-one years of age, and she is the fortunate possessor of a handsome face and shapely figure.

A WILD DUCK.

A Wild Duck, Joseph M. Gaites' latest farce-comedy, which was seen at the Chestnut Street Theatre, Philadelphia, last Monday night, tells the story of one Jack Leasurely, a sporting and spendthrift youth, who, feeling the need of money, enlists his chum, Willie Stopper, an attorney in name only, to assist him in frightening his uncle. The young man's aim is to make the old one believe that a pretty typewriter, a horsey young woman, and an antiquated housekeeper have all brought suits against him for breach of promise. To prevent them from getting anything, the uncle assigns his property to his nephew, who, when he gets control, cuts off the old gentleman with an occasional dime while he himself lavishly spends the cash. He falls in love with a French actress, whom he wins, and is so fortunate in betting on an international yacht race that he returns his uncle's property and still has enough left for himself.

CHICAGO'S NEW THEATRE.

Chicago has another new theatre—or practically a new one—called the Lincoln Park Theatre. It was formerly known as the Windsor, but since going into the hands of new managers it has been thoroughly renovated, renewed and rechristened. The opening attraction was Frohman's The Charity Ball, and the house seems to have at once won popular favor, judging from the business done since the opening. Hutton and Treyser are the lessees and managers. The former of these gentlemen is one of the most popular managers in Chicago. He enjoys the warm friendship of many outside of the profession as well as of many within it. Mr. Treyser was formerly a partner in the well-known billposting firm of Broadway and Treyser, and is also popular. A feature of the new house is its orchestra, which numbers sixteen pieces. Several of its members were selected from the Thomas orchestra.

MRS. SCANLAN APPOINTED.

Manager Augustus Piton spoke as follows yesterday to a MIRROR representative:

"The comment in last week's issue to the effect that it was rather late in the day to get a legal declaration that W. J. Scanlan was insane, needs a word of explanation from me. Mr. Scanlan's contract with me expired on the first day of last September. Before the expiration of the contract, it was necessary that a commission be appointed and a representative named, in order to settle up the business of the partnership.

"Since Mr. Scanlan broke down I have been operating as the surviving partner, he still being interested in the profits and losses.

"Mrs. Scanlan has been appointed as his representative, and I shall render to her an accounting."

AN EXPLOSION.

Willard and Bertram were testing a boiler to be used in the mill scene in The Engineer, at the Ocean Theatre, Long Branch, the other day, when the odor of gas was detected. W. H. Lewis, stage carpenter of the attraction, struck a match, when an explosion resulted. Willard and Bertram escaped injury, but Lewis was seriously burned about the face. He was not able to perform his duties on the evening of the performance.

AN UNFORTUNATE COMPANY.

The Vargas Spanish Opera company, which came to this country some time ago and has been playing in the South, stranded last week in Dallas, Tex. The company is said to have been one of positive merit, but it sang to poor business because its members were unknown and spoke a strange tongue. The members of the company wish to return to Mexico.

AS YOU LIKE IT.

A well-known manager, referring to J. W. Mackay's assertion that the average weekly salary among the 5,000 actors on the American stage is about $35, said: "The actor who cannot, in time, earn more than $35 ought to go into some other business. Averages, of course, are always low, but the actor who has talent can easily command a hundred a week, and if he is saving he can accumulate a snug income for his old age."

The printers of theatre programmes in the absence of information concerning the coming attractions, have often to improvise as well as they can. The printer of the Victoria Theatre, Victoria, B. C., programme appears to have a theatrical acquaintance as wide as his imagination. On the programme of that house recently the following announcement was made of the attraction for the following week: "Coming: Edwin Milton Royle in Lillian Russell's society comedy-drama, Friends, by Edwin Milton Roeb."

"Eddie" Miner, the second son of H. C. Miner, who has had charge of his father's interests at the Fifth Avenue so long, has retired permanently from the theatrical business. A few months ago Mr. Miner got married and he finds that the cares of theatrical management interfere with his domestic tastes. He has, moreover, other plans in view. Mr. Miner has hosts of friends in the profession who will miss him at the "old stand."

An evening paper printed a pathetic story some days ago of how Mr. Potter toiled for many weary months in a fruitless search after John Dynely Prince, whose consent he wanted to use the ballad of "The Road to Mandelay" in The Victoria Cross. "At last," says our contemporary, "and sorely against his conscience, Mr. Potter was obliged to incorporate the song in his play without the composer's consent." Mr. Prince, however, was not so very far away, for on the morning following the production of The Victoria Cross he called on Manager Frohman and demanded royalties for the use of his song.

A few weeks ago I picked up a novel by Albert Delpit. It is called "Toutes les Deux," and tells a story of twin sisters, one pure, the other impure. Both girls fall in love with the same man. In the end the good sister sacrifices herself and dies, while the other sister inveigles the man into her net and is instrumental in his fall from grace. The story is very similar, I believe, to the play that Julian Magnus and A. E. Lancaster, have written for Marie Wainwright, under the title of Daughters of Eve.

The members of the Pauline Hall company are rehearsing in the city. Miss Hall's new piece is called Dorcas, and the star will play no fewer than three of the characters herself.

"A curious fact in music hall management," said John Koster, recently, "is that the greater the business done in admissions and seats, the less business is done at the bar. It would seem that when our house is packed to the doors and the temperature, in consequence, much higher, no one gets thirsty, for on such nights the falling off in the bar receipts is considerable. The only explanation of this seeming paradox that I can offer, and probably it is the true one, is that when the theatre is crowded people do not care to leave their seats for fear of losing them, and also that they are excited by the performance, which takes away their appetite for beer. However, whatever the reason, it is a fact that we sell much less liquor when we have a good house than when we have a bad one."

Talking of beer reminds me that theatrical managers are interesting themselves in music to an unusual degree, and indications are that the business of booking musical organizations will grow each year. A few years ago a theatrical manager knew as much about music as I know about making sausages, and it is only a few weeks ago that one of our most prominent managers confessed to me that he had never been inside Carnegie Music Hall. But after a few experiments made last season—when the Seidl Orchestra in a one-night stand took in $1,900 at advanced prices—managers are awakening to the fact that there is money in music. This season the Seidl Orchestra is booked in no fewer than forty-one first-class houses, for week days and Sundays both. In fact, there seems to be no reason why good musical organizations should not get good business. Of course, there are not many Seidls, and while a manager can draw a crowded house with his magic name, he might open to empty benches with an inferior organization. It is the same as with a dramatic company. You must know what you are booking.

The Rosenfelds are nothing if not original. In their new piece, Humpty Dumpty Up to Date, there will be a ballet of nearly one hundred dancers. These girls, who have been rehearsing under Carl Rosenfeld's direction for the last three weeks at the Fifth Avenue Theatre, receive ten cents a day for their car-fare, and ten cents a day for their lunch. This is, I believe, without a precedent in the history of rehearsals, and the ballet girls think it is a capital innovation.

Edwin Foy's understudy, Joseph Doner, is so like Mr. Foy that if both made up for the same character it would be almost impossible to say who was who. When Foy falls ill, and Doner goes on, no one in the audience detects the difference, as they have the same build, the same voice, intonation, gestures. The only difference is in the salary each draws at the end of the week.

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CUES.

Henry Winchell has signed for The Operator.

Esther Moore is now with the M. B. Curtis company.

Philip Robson has arranged with C. H. Allen to produce plays for her next season.

Maud Muller has been engaged for The Pulse of New York.

Alma Desmond will go with A Bunch of Keys.

John S. Terry, formerly counter tenor with Lew Dockstader's Minstrels, has been engaged by Davis and Keogh to sing in some of their attractions. His first appearance will be as Charles Dusenbury in McFadden's Elopement.

Agnes Findlay has been engaged by Charles Shaw to support Frederick Bond. This will be her third year under Mr. Shaw's management.

Julia Gilroy, Dave Seymour and Eva Amelia Taylor will be with The Ivy Leaf company.

May Saunders and Harry Stockbridge will be with the Brooklyn Handicap company.

Marie Taylor Johnson will be with the Rosswood company.

The new manager of the Kensington Theatre, Philadelphia, Mr. Hart, is the owner of the building.

H. C. Browning will go with Joseph Murphy.

Professor Herrmann opened his season at Montreal last week before a crowded and fashionable audience at the Academy of Music. His new illusion, "After the Ball," was well received. Mme. Herrmann stands in front of a mirror, through which she apparently passes after being screened from view. Mme. Herrmann's dancing was a feature of the performance. On Saturday night one-half of the receipts were given to the Fresh-Air Fund of the city.

Grace Vaughn, the dancer, who has been seen at the American Theatre, this season, was released for one night during her engagement at that house in order that she might appear in The Engineer at Long Branch, where she resides.

Ada Gray and her husband, Charles F. Tingey, have returned from England, after a tour of that country. Miss Gray is booked to play ten weeks in England next season.

Arthur P. W. Goldsmid, manager of the Opera House, Vancouver, B. C., is dangerously ill at St. James' Hospital, Victoria. An operation was performed upon him for a tumor, but the doctors, discovering a cancerous growth in Mr. Goldsmid's stomach decided not to proceed.

The New York *Dramatic Chronicle* is the name of an interesting new publication put forth by Frank V. Strauss in this city, and managed by Ralph Trer. It is Tyson's official programme of the theatres, and in addition to the casts at the various theatres it gives other matter in relation to amusements that must commend it. The publication, which is attractive in typography and well printed, is given away at Tyson's stands in the Fifth Avenue, New Netherlands, Windsor, Victoria, Brunswick, Marlborough, Murray Hill, Gilsey, Holland, Hoffman, St. James, Grand Union, Waldorf, Savoy, Plaza and Buckingham Hotels.

George Conway, who is acting as agent for A Flag of Truce, spoke very enthusiastically of the opening week at the Grand Opera House. "The receipts increased every night after Monday, and that we take to indicate that the play and the performance are genuinely liked by the public. We had strong opposition besides with Corbett at the American."

Boen and company, the Baltimore lithographers, have produced a most delicately artistic lithograph of Harriette Weems. The firm has offered Miss Weems a large sum for permission to use it for advertising purposes.

Manager Worrell's contract with the owner of the Empire Theatre, Philadelphia, has two years to run after the current season. This contradicts the oft-repeated rumor that the house is to be turned into a hotel.

John A. Forepaugh, the manager, is a candidate for the mayoralty nomination of Philadelphia.

Abbey's.—The Devil's Deputy.

Comic opera in three acts. Libretto by Cheever Goodwin. Music by E. Jakobowski. Produced Sept. 10.

Melissen	Francis Wilson
Lorenzo	Rhys Thomas
General Karmatoff	J. C. Miron
Sergeant	J. B. Chaillee
Bartow	W. H. Laverty
Princess Mirane	Adele Ritchie
Elverine	Lulu Glaser
Hagatelia	Maud Bliss
Bob	Christie McDonald
Mlle. Kobolt	Amelia Gardner

Francis Wilson opened his sixth annual starring tour at Abbey's Theatre last evening with a new comic opera called The Devil's Deputy. The libretto is the work of J. Cheever Goodwin, and the music was composed by Eduard Jacobowski.

The plot is founded on an old superstition of the Hessian peasantry, according to which a good demon makes periodical visits to the earth and brings good luck to all those who happen to meet him at night in the mountain passes.

The inn-keeper, Melissen, is betrothed to Elverine, and in the opening scene preparations for the wedding are in progress. In the midst of a storm Melissen enters precipitately and tells of his encounter with the demon.

The supposition demon arrives at the inn as soon as the guests have departed. He is in reality Lorenzo, a celebrated singer from the grand opera, who has made a hasty flight on being surprised in a gallant tête-à-tête by General Karamatoff, the lady's husband. Hence he has had no time to change his stage costume, which is that of a demon. When the General finally arrives at the inn with an escort of soldiers, Lorenzo induces Melissen to personate him and don his costume.

It turns out that the General's mission is to take Lorenzo back to court, as the Princess Mirane craves an interview with him. Melissen is thereupon carried to the court of the Princess, somewhere in France, with Elverine and Lorenzo, the latter figuring as the supposed singer's valet. Then a series of humorous predicaments ensue. It soon becomes apparent that the Princess wishes to marry the man whose voice has captured her body and soul.

When Melissen is asked to sing he stipulates, at Lorenzo's suggestion, that he shall sing in her presence only, and unseen even by her. Of course Lorenzo does the singing for him, and the Princess is so delighted that she determines upon an immediate marriage. To avoid this mésalliance it is arranged for Melissen to sing in public. On the eve of the ceremony, and after a dreadful fiasco, he is relegated to the hospital to recover his vocal powers. Lorenzo finally sings before the Princess in proper person, and wins her himself, while Melissen is sent home to wed Elverine.

The libretto abounds in bright dialogue. There are possibly too many allusions to the infernal regions, but the jokes are never absolutely flat and stale.

The music is in Jakobowski's characteristic vein, tuneful and pleasing, whole strains having borrowed or adapted from composers of pronounced originality. Still, the score is artistic, and that is greatly to his credit, in these days of trashy musical concoctions.

Francis Wilson was very vivacious and amusing as the innkeeper. He was at his funniest when he tried to sing.

Lulu Glaser invested the role of Elverine with coquettish sprightliness, but her vocal achievements were decidedly diminutive.

Adele Ritchie was a good selection for the princess, and her singing was frequently applauded.

J. C. Miron received a double encore for the General's bass solo in the first act. Rhys Thomas as Lorenzo was also favorably received.

The choruses were well rendered throughout. A word of commendation is also due to the costumes, the scenery, and the capital staging of the entire production.

Fourteenth Street.—On the Bowery.

Sketch-play in five acts, by R. N. Stephens. Produced Sept. 10.

Steve Brodie	Steve Brodie
Jack Hobart	George A. Wright
Thurlow Bleecker	Mark Lynch
Abner Rogers	Edward Chrissie
Isidore Michelowsky	Frank Bush
Danny Gibbs	Frank Bush
Dismal Delaney	Lew Bloom
Henry Drayton	C. J. Huffman
Harold Watts	C. J. Huffman
Barry Downey	C. J. Huffman
Gus Robinson	John Walsh
Wesley Fernandez	John Walsh
Terrence Cleary	Irving Williams
Bill Bryan	J. M. Buckner
Alice Drayton	Helen McGregor
Nance Cleary	Helen McGregor
Rancho Livingstone	Valerie Bergere
Peg Driscoll	Valerie Bergere
Bridget Carmody	Isabel Ward
Hallelujah Jane	Isabel Ward

For a few perspiring moments last night Steve Brodie must have imagined himself to be the greatest citizen of the republic. The "king of the Bowery" made his first metropolitan appearance in a piece expressly manufactured to display Mr. Brodie's histrionic and other accomplishments, and although the theatre was by no means crowded, which fact was doubtless due to the tropical heat, the star's many admirers clapped and shouted till both hands and throat were sore.

Beyond the fact that it serves as a vehicle for the exhibition of so notorious a personage as the jumper of the Brooklyn Bridge, On the Bowery has little to recommend it.

The characters and plays of that ilk always remind one of the ingredients of a rice pudding. They are always the same. The midnight burglars, the desperate villains in dress coats, the chivalrous young men who "scorn to tell a lie," and the stern unbending pater familias who oppose, and always without success, the love that wins with the fall of the curtain.

Most of On the Bowery is taken up with Mr. Brodie and his exploits, the whole of the second act being devoted to the doings on the Bowery outside of and within Mr. Brodie's liquor establishment. The first part of this act, which is supposed to be a picture of the Bowery and its people, is not strikingly realistic. The second half, however, which shows the interior of the saloon is better.

In the third act there is a view of the Brooklyn Bridge from which Steve Brodie jumps to save the heroine from the perfidious villainy of the villain in the dress coat.

At the conclusion of the heroics in Act II. Mr. Brodie made a nice little speech in which he assured his auditors that he was doing his best to amuse them. This said, Mr. Brodie gathered in the stacks of bouquets that were showered upon the stage by the ushers.

The inimitable Frank Bush was seen in the dual role of a Bowery "tough" and a "Sheeney huckster," and came in for a good share of the applause. The old stories were retold and everyone enjoyed them as though they were new.

George A. Wright played the part of a reporter with becoming dignity, and Mark Lynch was superbly villainous as the blackguard. Edward Chrissie played an old countryman's part neatly, and Lew Bloom was distinctly good as the "bum." C. J. Huffman, John Walsh, and Irving Williams did well in minor roles.

Helen MacGregor as Alice Drayton, and Mamie Cleary and Valerie Bergere as May Driscoll and Bridget Carmody, were acceptable.

Grand Opera House.—Richard III.

A fair-sized audience assembled at the Grand Opera House on Monday night to witness the opening of Thomas W. Keene's engagement. The patrons of the Grand appreciate Shakespeare on the rare occasions when they can witness his plays, and were enthusiastic in their admiration of the crafty Richard as depicted by Mr. Keene.

The tragedian, too, apparently enjoyed himself and seemed to fairly revel in the revolting wickedness of Richard.

Abrupt and passionate in speech, lunging in action, and gorgeous in costume, Mr. Keene set forth this character as the very incarnation of fiendish hypocrisy, with an undercurrent of comedy which sometimes bordered on burlesque.

Miss Downs made a graceful Lady Anne, and Miss Beeman a dignified Elizabeth.

The little princes were prettily played by Misses Lawrence and Black.

The rest of the support was fairly capable.

On Tuesday the Merchant of Venice will be presented; Wednesday matinee Richelieu, Wednesday night Louis XI., Thursday Othello, Friday night and Saturday matinee Hamlet, and Saturday night Richard III. again.

Koster and Bial's.—Vaudeville.

The regular Fall and Winter season opened at Koster and Bial's last night. During the Summer the management of this popular resort has increased its capacity. Sixteen additional boxes have been constructed to meet the decided increase of amusement have made some additions to meet the demands of their increasing patronage, with a new lounge and café.

The vaudeville bill presents many new faces: The Haytors in a grotesque act; The Fletchers, skaters and jugglers; Les Freres Martinetti, an exceedingly clever pair of acrobats, who instantly made a most favorable impression; Mlle. Marietta Di Dio, chanteuse internationale.

The Phantes in goblin gambols, the Wilson Ertal Ballet, Ivan Tscherneff and a troupe of cleverly trained dogs, and last, but not least, Eugenie Fougere, who makes her reappearance in America, and she sings some new songs that were vociferously applauded. Add to these Oscar Hammerstein's Living Pictures, in which some new representations are introduced, and certainly there is no lack of entertainment.

The house was crowded to the doors on Monday night, and the fall campaign begins in earnest.

American.—Professor Herrmann.

Professor Herrmann, assisted by his charming wife, introduced Black Art to a West Side audience at the American on Monday night and succeeded in mystifying his audience as only Herrmann can. It is too late in the day to attempt to describe Herrmann's cleverness. During the evening a startling illusion, After the Ball, was presented, followed by spirit manifestations; Mme. Herrmann in dances, and the sensational Escape from Sing Sing which has been received throughout the country with every manifestation of surprise.

Herrmann's new illusion, After the Ball, is very clever. Mme. Herrmann stands before a mirror through which she seems to disappear. In her dances Mme. Herrmann is the personification of grace.

Nothing new can be said of Herrmann's method as a magician. His personality and his manner are unique in this field and add much to the fascination of his performances.

Tony Pastor's.—Variety.

A capital bill, comprising the Gus Hill Novelties, is being presented at Tony Pastor's this week. The entertainment was by performers of individual merit, who are loudly applauded for their respective turns.

Among those who appear are Gus Hill, the champion club swinger; Estelle Wellington, in songs and dances; Dryden and Mitchell, Montague and West, Nelson and Milledge, Wills and Halpin, Young and Mason and Boyle and Graham, all comedy teams of merit, yet distinctly different and original. The performance closes with a bright little farce, entitled Slattery's Reception.

People's.—Fantasma.

East Side theatregoers have a change this week from melodrama to spectacle in Haslon Brothers' Fantasma, which was presented before a good-sized house at the People's Theatre last evening.

The mechanical effects of the production are most ingenious, and include some novelties in scenic devices which were very effective. The costumes and properties, which are all new, were elaborate, and the chorus showed good training.

The organization is a large one, and includes Elsie Irving, George H. Adams, Nat. D. Jones, A. Bartoletti, John H. Haslam, Martha Morris, Nell Gann and Hulda Haslam.

Several musical numbers were sung by Nell Gann, Elsie Irving and Leon E. Nat, and the McDonough Brothers introduced clever specialties.

Star.—Rosedale.

A large audience greeted the revival of Rosedale at the Star Theatre on Monday night.

Joseph Haworth and Isabelle Evesson continue in the leading roles, and their conscientious and painstaking portrayals of Elliott Gray and Rosa Leigh were appreciated. Charles Abbott gave a capital impersonation of Miles McKenna, while M. A. Kennedy was immensely funny in the role of Bunberry Koob.

Charles B. Hanford was a manly Matthew Leigh, and received deserved applause. Maud Haslam made a pretty Lady May, and acted the part well. The others of the cast proved efficient in their respective roles.

Jacobs'.—The Life Guard.

Joseph J. Dowling was seen at Jacobs' Theatre last night in The Life Guard.

The realistic and exciting scenes of Edwin A. Locke's melodrama were received with much favor. The production gives Mr. Dowling opportunity to display heroic qualities, and his thrilling escapes and rescues created great enthusiasm.

The supporting company was satisfactory, and included Myra L. Davis, who sang several songs cleverly, Henry Roberts, Charles Phillips, Harry Bartlett, Stella Bonheur and Maud Amber.

Columbus.—Darkest Russia.

Grattan Donnelly's play, Darkest Russia, was the attraction at the Columbus Theatre on Monday night, and a large audience followed the story with evident interest.

The play was handsomely mounted and the company a strong one. Will S. Harkins gave a forcible performance as Alexis, and the other members of the cast were fully competent. Next week, Old Glory.

Harlem Opera House.—A Temperance Town.

The Harlem Opera House opened its season Monday with A Temperance Town, produced under the direction of the author. The theatre was well filled and the audience appreciated the spirited performance given by the clever members of the company. The lobby of the theatre has been enlarged and handsomely decorated. Next week, The Passing Show.

Niblo's.—Tennessee's Pardner.

Scott Marble's Western play, Tennessee's Pardner, which was first made known in New York at the Fourteenth Street Theatre, pleased a large audience at Niblo's on Monday night, when it opened for a week. The star, Cora Van Tassell, is seen to excellent advantage, and she is supported by a company that meets all the demands of the play. Charles Hawkins is very droll as Gerrit Aiker Haye.

At Other Houses.

The Victoria Cross has undergone considerable revision since the opening night. E. H. Sothern is playing in this piece to the capacity of the Lyceum at every performance.

Shenandoah, with its charming love story and military episodes of our civil war, is drawing large audiences at the Academy of Music.

Della Fox continues to win popular acceptance in The Little Trooper at the Casino.

Dr. Syntax is in its second week at the Broadway, where the drolleries of De Wolf Hopper keep the humorous ball rolling throughout the performance.

This is the last week but one of Fanny Rice in Miss Innocence Abroad at the Bijou. Tim Murphy in Henry Guy Carleton's new comedy, Lem Kettle, will be the next attraction.

The regular season of Palmer's Theatre will open on Saturday night with the production of the new comedy by Augustus Thomas, New Blood.

A Night Off will be replaced at Daly's Theatre this (Tuesday) evening with the revival of 7-20-8. The production of A Gaiety Girl is underlined for Tuesday evening of next week.

The Garden Theatre box office is still prospering from the large nightly receipts of 1492.

The New Boy is to be produced at the Standard Theatre next Monday evening.

The productions of The Rabble Sleep at the Empire and of Humpty Dumpty Up to Date at the Fifth Avenue, both of which are announced to take place this (Tuesday) evening, will be duly criticised in our next issue.

Buffalo Bill's Wild West Show at Ambrose Park, South Brooklyn, is drawing large crowds afternoons and evenings.

First-class cabinet photographs of actors and actresses can be obtained from Supply Department, Dramatic Mirror. Price $2 each.

The Criterion Theatre.

Criterion.—Prof. and Mrs. S. H. Baldwin.

A good performance holds public interest at the Criterion this week. This is the last of a two weeks' engagement, inaugurating the American tour of Prof. Samri S. Baldwin and his wife, Kittie, with whom is the Butterfly coterie, English variety actors. Prof. Baldwin is called the White Mahatma, and his wife appears upon the bills as a Rosicrusian Summonist. The others of the aggregation are Ada Delree, Marion Constance, James Bells, Manuel Lopez, Baby Nick Pursell, and Bert Phillips.

The variety parts are not quite satisfactory, save that of Manuel Lopez, who displays good musical talent in playing the mandolin. Prof. and Mrs. Baldwin seem to bear the larger burden of the entertainment. He has the gift of ready and witty speech and is ably assisted in arrangements by his associate.

The first part of their programme consists of ordinary, familiar cabinet tricks in the presence of a stage committee of five disinterested parties. Their closing part is the most interesting because the most mysterious. Mrs. Baldwin comes upon the stage in an apparent hypnotic state, and while in this condition answers written questions which have been prepared beforehand on solicitation, by persons throughout the audience on paper and with pencils furnished them, the prepared questions remaining in the pockets, and being finally transferred to the closed hands of questioners. The questions and names are not given up until the answers are made by the hypnotic trance-medium, when the questions and answers are compared by Prof. Baldwin for verification. Many startling results are obtained, and the interest of the audience is always a fever heat.

Amphion.—The Prodigal Daughter.

The Prodigal Daughter, with the same scenic elaboration as of last season, and some changes in the cast, came before a large audience Monday night at the Amphion. The racing scene aroused interest. Henry Bagge in the character of Captain Vernon acquitted himself creditably. Others of the cast were Allen Dermond, Lloyd Melville, Edith Murillo, Amelia Bingham, Alexander Kearney and Frank Blair. Next week In Old Kentucky.

Empire.—In the Name of the Czar.

Edward Brandt, as Hector Dilworth, the young American hero, took many of the honors in In the Name of the Czar at the Empire on Monday night. The audience was a crowded one and the enthusiasm very pronounced. James A. Nesbit as Barney O'Brien was quite comical. Harry S. Duffield and Arnold Reeves were the villains Kerovitch and Dayrell. Phosa McAllister, Fiddes M. Page, James Wall, Sara Neville, and Daisy Chaplin appeared to excellent advantage. Harbor Lights is the next attraction.

Park.—Il Trovatore.

The Tavary Grand English Opera company opened its season at the Park on Monday night with great success. All the familiar airs of Il Trovatore were greeted with applause by a large audience, and encores were numerous. Mme. Tavary appeared to great advantage, and Payne Clarke, A. L. Guille, and the rest of the cast acquitted themselves admirably. The bill will be changed every evening.

Columbia.—Charley's Aunt.

An overflowing audience greeted the players who appeared at the Columbia on Monday night in Charley's Aunt, which has been waited for with much impatience ever since its remarkable success in New York. It is a long time since Brooklynites have had so good a chance to laugh, and it is likely that the Columbia will be crowded at every performance during the two weeks the company will remain here. Etienne Girardot jumped quickly into popular favor.

Grand Opera House.—A Bunch of Keys.

The familiar incidents of A Bunch of Keys, brightened by the addition of new specialties, songs and jokes, kept a large audience happy at the Grand Opera House on Monday evening. Charles W. Bowser made a hit in his original character of Snaggs, and Adie Rothmer made a good impression with her songs and dances.

New Bijou.—Duckstader's Minstrels.

Lew Duckstader and McIntyre and Heath carried the audience at the Bijou by storm on Monday evening. Duckstader's company is the best he has ever surrounded himself with, and those who like minstrelsy will no doubt enjoy the performance thoroughly.

Star.—Harbor Lights.

The troubles of the hero and heroine in Harbor Lights kept a large audience interested at the Star on Monday night, and the debut in Brooklyn of Walter Sanford's Stock company was a pronounced success. Harry Marshall and Victory Bateman were received with special marks of approval.

AMONG THE AMATEURS.

The Pigeon Cote Dramatic Club, of Herbert Street, recently produced two comedettas, Which is Which.

The Criterion Club of Camden, Me., recently produced The Man of Letters.

The members of Providence Council, R. of P., played Captain John Smith in Marblehead, Mass., recently.

An amateur club in Detroit is called The Strollers. It includes Charles B. Stevens, Samuel L. Slade, Marshall Peyton, R. B. Spalding, Fred. Peyton, Charles Puddefoot, Mrs. Marshall Peyton, Charles P. Rich, Wayne Crawford and Charles P. Rich.

The members of classes in Creighton College Course, recently produced Rose, and Last of the Sarpedons, at Boyd's Theatre, for the benefit of the poor of the city.

VOCAL ORGANS AND LOSS OF VOICE.

A somewhat extended experience as medical adviser to members of the theatrical profession prompts these few suggestions at the beginning of another season's work.

Voice users are in the habit of regarding many maladies, entirely general in character, as the direct effect of their professional vocation.

Much has been written upon the cure of the voice by teachers, vocalists, and medical specialists; but it is often the lack of clear reasons *why* such and such a thing should or should not be done, that those in need of help and advice are unable to comprehend fully the application of the knowledge imparted. Once grasp the essential points of *why* and *how*, and little else is required for one to guide himself in the care of his voice.

A thorough knowledge of general physiology, and particularly of the lungs, throat and nose, is the secret in properly conserving and correcting faulty tone production, strained register, singing out of tune, nasal tones, etc. However desirable it might be, no attempt will be made here to give directions as to the daily life of one required to use the voice constantly in practice and in public. General statements of some sound facts in anatomy and physiology are here recorded for the benefit of those who may need it.

Having frequently been asked to briefly and concisely state the first signs of self-arising organic disease of the throat and vocal organs, it may be stated here, as the consensus of opinion of the best specialists in diseases of the throat and nose, that, disease of the vocal organs never arises as a special organic defect incidental to the profession of singer or speaker, however special may be the symptoms.

Why the foregoing is true will be apparent if we recall the physiology involved.

From the first breath of life to its last fitful gasp the throat is actively engaged in the performance of its functions, viz., respiration, nutrition and vocalization. The work demanded of the organ of voice is increasing during life, and a knowledge of the structure of its parts, their exquisite adaptation to the work it must do, shows it to have been so constructed that self-arising disease can rarely affect it.

Here arises the question: "What, then, is the condition of the vocal cords in loss of voice?"

Where loss of voice occurs the vocal cords, which are the essential parts of the organ for the production of vocal sounds, are very seldom affected, and their delicate structure and continuity hardly ever impaired or destroyed, except as a result of some special or specific disease, as consumption, cancer, etc.

Now comes the question: What is the cause of the loss of voice.

In the majority of cases it will be found to be due to fault in the production of voice primarily, imprudence in exercise, or disorders of digestion, these singly or combined induce a congestion of blood supply or an impairment of muscular power.

Why should disorders of digestion affect the voice?

Because, first, the larynx receives nerve fibers from the same source that the stomach receives its supply, the connections being continuous and direct. Secondly, faulty mastication and admixture of the food with the fluids in the mouth often demands an extra effort in swallowing, the brunt of this occurring at a point where the larynx and gullet are most closely connected.

The influence of faulty voice production and of imprudent exercise in the causation of loss of voice or vocal power is quite plain, the effect in the larynx being the same as would follow incorrect use of the muscles of any other part of the body.

There are, of course, other causes, but we are now concerned with the majority of cases, and not with special ones. How to avoid throat troubles would follow as a sequel to the matter here presented, but that is quite another story.

THOMAS H. STEWART, M. D.

Cincinnati, O., Sept. 5, 1898.

HIS BEST INVESTMENT.

E. H. Macoy writes to THE MIRROR: "I enclose draft to pay for advertisement No. 1863, in your columns. It is the best investment I make in printer's ink every year."

REFLECTIONS.

Sara Lascelles, who was in Daly's company for a season and has played leading business prominently, has been engaged to support Amy Lee, Frank Deane and F. Aug. Anderson in Pawn Ticket 210. Robert V. Percy, late stage manager for Wardle and James, will fill the same position in this company.

Harry U. Tibbins has temporarily retired from newspaper work to become treasurer and press agent of the new Eleventh Avenue Opera House, Altoona, Pa.

It is said that W. A. Brady will make an almost exact reproduction of Henry Irving's Faust, and that Henry Irving, Jr., will play Mephistopheles and Marion Terry, sister of Ellen, Marguerite.

Kate Watson has joined Carter's Southern Tornado company to play the lead, and Ed. Anderson has been engaged to play the Irish comedy part and manage the stage.

Thomas W. Keene opened season at New Haven, Conn., on Sept. 3 to a large house, and followed it with another at Bridgeport.

Agnes Paxton, who is a member of Hoyt's A Temperance Town, playing at Harlem this week, is a graduate of the American Academy of the Dramatic Arts, class of '93.

Rosie Rosehill writes: "My season thus far has been wonderfully successful. My reception has amounted almost to an ovation in every city in the South we have played in. Many of the best citizens in many places have done me the honor to call on me with their wives, and if I were to have accepted all the invitations for lunches, dinners and drives that have been tendered, my life would have been one continual round of pleasure, and I would have had very little to devote to rest and my work. Our prospects look very bright for the Texas tour, as report has it that there is more money in Texas than in any other portion of the South."

Augustus Belfour, comedian of Jane company No. 1, was married on Aug. 27 at St. Joseph's Church, Philadelphia, to Miss Foley, a non-professional.

Jack Flaherty has been appointed acting manager of Frank Hall's Circus and German Water Carnival, a permanent Chicago enterprise which is to be situated at the corner of Wabash Avenue and Hubbard Court. It is to be a very novel and elaborate venture, according to the prospectus.

A number of minute papers on the subject of personality, courtesy, cultivation of tact and common sense and the physiology of the voice were read at the Professional Woman's League last Friday afternoon. Mrs. Welby, Mrs. Bishop, Emma Field and Ida Jeffreys Goodfriend were among the readers.

Rose Beckett has been engaged to arrange the dances in The Merry Wives of Windsor at the Star Theatre.

Sydney Armstrong, who has been visiting Emma Sheridan Frye at Little Deer Island, Me., is on her way to New York.

J. Aldrich Libbey has signed for the Pauline Hall Opera company.

Louis Dutton has signed to play the part of Percy Lyndel in the Charley's Aunt Eastern company.

Willard Lee is making a hit as Harry Horton in The Two Sisters, which is under Fowler and Warmington's management this season.

The Desbler Welch Publishing Company will issue shortly a novel by the late Steele Mackaye entitled "Father Ambrose, or the Revelation of May 3, '65."

Gussie Gardner is said to have made a hit in the soubrette part of Eily O'Neil in Killarney and the Rhine.

Edward J. Ratcliffe, who was for several seasons a member of the Lyceum Stock company and is now playing in Steamboat at the Academy of Music, was married recently to Alice De Lacey, a daughter of Peter De Lacey.

Manager W. E. Sterling, of the People's Theatre, is the first to introduce living pictures to Minneapolis. A correspondent says that city, after reading much about this form of entertainment, went to Manager Sterling's display in fear and trembling, but came away reassured and delighted. The pictures included "The First Lesson," "Night," "Morning," "Fates," "Music," "Psyche," and other subjects.

An afternoon paper is responsible for the statement that Louise Bennet will not appear in Cliquette, the new French opera written by Louis Varney, this season, but that she would produce a new comic opera by an American composer. Miss Beaudet will begin her tour in Boston early in October, and Cliquette will be the opera in which she will be seen. F. C. Whitney, however, has been negotiating with the composer of Jacinta, a comic opera that was produced in St. Louis about a year ago, and it is said to have met with a fairly good reception, but even if he should conclude to accept the composer's proposition to place the opera in his hands, he will not produce it until next Spring, unless Cliquette should prove to be unacceptable to the public.

Charles J. Levering, Jr., recording secretary of Philadelphia Lodge, No. 5, Theatrical Mechanics, was the victim of a runaway the other day. Tom Murray, a member of the lodge, caught his horse skilfully, but not before Mr. Levering had been seriously hurt. Dr. Charlton, of No. 3, took nine stitches in his scalp, and he is doing well.

Bijou Lillian Collins, the only child of Monte Collins and Norma Wills Collins, died on Sunday, Sept. 2, at their home in Brooklyn.

Harry L. Palmer has signed to go in advance of Callender's Original Georgia Minstrels, under Charles Bendum's management.

Wilfred North, formerly with E. H. Sothern, has returned to town and will shortly commence rehearsals, having signed as stage manager of one of Charles Frohman's attractions.

Alexander Comstock has arranged a season of old-time minstrelsy at St. James' Hall, catering especially to women, children and families, with an entertainment on the lines of Carncross', in Philadelphia, and Moore and Burgess', in London. The company includes Willis P. Sweatnam, Arthur C. Moreland, John E. McWade, William Mack, Eddie French, and others.

Several young women in Baltimore, who have appeared in amateur theatricals, will make their professional bows this season. Among them are Nora O'Brien, daughter of Thomas O'Brien, of O'Brien's Hotel, Sadie Whiteford, Kora Cugle, whose father is yardmaster of the Philadelphia, Wilmington and Baltimore Railroad, and Irene Pentley Sothern.

The Police Patrol closed a most successful three nights' engagement at the Music Hall, Wilkesbarre, Pa., playing to standing room only at every performance. The Music Hall is one of the best paying theatres in Pennsylvania, and is under the able management of genial Daniel Shelby.

Ellen Vockey has returned from Asbury Park, after a very successful Summer tour, and invites offers for good engagements.

George Clifton closed a six weeks' season of burlesque and comic opera at Coney Island last week. His costumes and make up made quite a hit.

A woman named Hey Nonny is pirating Caprice in California towns. She is supported by "Insley's stock company."

MATTERS OF FACT.

Madame Eugenie Pappenheim, the celebrated prima donna and vocal teacher, has returned to the city from a short vacation in Saratoga Springs. Madame Pappenheim has taken apartments in the "Strathmore," Broadway and Fifty-second Street, to be more centrally located and to suit the demand of her many professional pupils to whom this new studio is most convenient.

Brenton Thorpe, who fulfilled engagements with Richard Mansfield, has been signed by Rose Coghlan to play Gerald Arbuthnot in A Woman of No Importance, and Algie Fairfax in Diplomacy.

Hugh Henry was a member of the German Stock company which just closed its Summer season, and he is now at liberty for juvenile business.

A manager having capital to invest in an attraction is wanted by "Opportunity," care this office.

L. Washburne wants people of every description for his Lost in Egypt company. His address is in care of Cameron's Printing Company, 57 Ann Street, New York.

Annie Ward Tiffany intended to star this season in Mollie, by C. R. Clifford and Thomas Frost. She appears, however, in the support of Helen Dauvray, and will not go out on her own account. The authors have decided to place the play elsewhere. It is a four-act domestic story and an excellent vehicle for a woman on the order of Mrs. Yeamans or Annie Ward Tiffany. Apply to C. R. Clifford, 208 West One-hundred-and-forty second street.

The London Belles Burlesque company played Gorman's Theatre, Manchester, N. H., opening Aug. 27 for a three nights engagement. They turned people away each night. The following three nights a return engagement of last season of Wilson's Peck's Bad Boy had four big houses. Gorman's Theatre is elegantly fitted, and popular prices reign.

Jessie Reifarth is open to accept offers. She may be addressed in care of this office.

The handsome costumes worn in The Victoria Cross at the Lyceum by Fanny Addison Pitt, Edith Bartlett and Jean Coye were made by Madame V. de Grey. They have attracted most favorable comment.

The Binghamton Match company, of Binghamton, N. Y., are the originators of a very unique advertising novelty in the way of a case of printed safety matches. It is being used by a number of attractions, who find it a very cheap and well circulating advertising medium.

Barter Johns, the musical director, and May Bruce, soprano, will be disengaged after Sept. 17. They may be addressed in care of this office.

Managers Clinton and Lippe, of the Alexandria Opera House, Alexandria, Ind., are now booking for this and next season. First class attractions only are wanted.

Madame Sindic, the well-known modiste of 72 Sixth Avenue, offers special prices to professionals.

Eva Selbie, who takes the part of Florence Newman in A True American with John L. Sullivan, was received with much favor at Jacobs' Theatre last week.

The Norvell-Arlington Hotel, the leading hotel of Lynchburg, Va., has been entirely refurnished and improved, making it a splendid house in every detail. The patronage of the professional is solicited, to whom the proprietors, Terry and Terry, will give special rates.

E. A. Lee, who is highly spoken of by prominent professionals, is at liberty for character or leading business.

Manager Frank E. Morse says he has engaged some of the best available talent for The Kid company this season. Mr. Hayes, of the company, went over the East last week to see how business was and to look over the circuit booked. He reports the outlook as very bright. He returned last Wednesday for rehearsals, which are now under way. Joe Downs has joined the company to play the tough.

Manager Simonds' new theatre, The Lyceum, at Elizabeth, N. J., will be opened on Monday, Sept. 24, by Pauline Hall, on which occasion she will present for the first time on any stage the new operatic comedy, Dorcas, by Harry Paulton. The new Lyceum is centrally located, and beautiful and complete as it is, there can be no doubt of its proving a winner for Manager A. H. Simonds.

The Pat Rooney Comedy company will open its season early in November, presenting the ever-popular piece, Lord Rooney. The production is under the management of J. A. Darnaby, playing the West and South.

Good open time may be had at the Hoboken Theatre, Hoboken, N. J., by addressing John Clark, the manager. The season opens Thursday next with J. K. Emmet.

Actress, care this office, having established a reputation, wants a manager with capital.

The Harmeling Opera House, at Bristol, Tenn., since the change in management has succeeded in securing some of the best attractions on the road. The managers, Mothner, Aiken and Stull, are enterprising, and bound to make the house a winner.

Fanny Cohen will not go with Arthur Sidman's company in repertoire.

DATES AHEAD.

[*Received too late for classification.*]

GRAY'S CREOLIANS: Thomasville, Ga., Sept. 12, Tallahassee, Fla., 13, Gainesville 14, Ocala 15, Sanford 16, Palatka 17, Tampa 18, Key West 19.

GUSSIE LEDOUX THEATRE CO.: Louisville, Ky., Sept. 9-15, Cincinnati, O., 16-22, Dayton 23-25, Toledo 26-27.

JOLLY O. D. CRUSE, Fire Bell Act., Sept. 12, Little Rock 13, Hot Springs 14, Texarkana 15, Jefferson, Tex., 16.

ROBERT GAYLOR (W. A. Brady, mgr.): New Orleans La., Sept. 5-15, Galveston, Tex., 17, 18, Houston 19-21.

SOUSE'S HARVARD GLEE and Fast. mgrs.): Bangor, Me., Sept. 12, Greenville 13, Monson [illegible] 14.

LOOK AT THIS

The People who support

HERBERT CAWTHORN

The Original and Unique Irish Comedian, in his new play,

A CORK MAN

LEOLA BELLE,
The Clever Comedienne, introducing all the late songs and dances.

SUSIE FORRESTER,
The Eccentric Irish Chambermaid.

STELLA MAY,
The Dancing Wonder.

RENE TRUBELL,
The Character Vocalist.

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IN OTHER CITIES.

LOUISVILLE.

Macauley's Theatre opened 2 with Al. G. Field's Minstrels to a large house. An excellent minstrel performance was given. Tommy Donnelly, Will Waiting, Harry Shunk, Lawrence Diamond and Al. Field did the principal work. The Field engagement closes 5. Marie Jansen in her new play, Miss Dynamite, opens 7 to assured large business. The familiar faces of Klaw, McKinney and Hamilton appear as assistants to the new manager of the house, Lewis Haase.

The new Grand Opera House was dedicated 3, attracting a large audience. Marmaduke Bowdoin, ex-president of the Commercial Club, delivered a suitable address. The Lost Paradise was presented. William Morris has capable support in Frances Gaunt, Etta Hawkins, Carrie Strong, Harlow Kirkland, Maurice Freeman, Hershel Mayal and others.

The New Grand has a beautiful entrance, with spacious retiring rooms and smoking apartments. The auditorium is conveniently arranged, the seating of plush and the latest pattern, and the decorations are in light tones, most pleasing to the eye and artistic sense. The curtain represents a stirring river scene with the famous Mississippi steamboats, *Robert E. Lee* and the *Natchez*, under full headway. The stage is fitted with every modern appliance used for safety and the rapid and convenient handling of the most elaborate spectacle traveling. In fact, in its every appointment the Grand is a credit to its owners, to the managers, and an ornament to the city. James B. Camp will manage the house, assisted by H. R. Pelton. Dan Longaker, formerly connected with Harris', and Clarence Pelot for several years associated with circuses, will have charge of the box-offices at the principal entrances. The Frohman co. will open to in The Charity Ball.

Frank M. and James B. Wills commenced a week's engagement 2 at the Avenue in Liberty Bell, a rollicking farce-comedy, which gives these clever comedians and a capable co. opportunity for some really meritorious work. Several groups of living pictures, conclude the entertainment. Grenier's Bar Specialty co. opens 9 for a week.

The date of the opening of the Masonic has not yet been announced.

Kalbfield's Orpheum Sports are filling a seven nights' engagement at the New Buckingham. The opening 2, in spite of strong counter attractions, was satisfactory. In the co are Julia Kelly, Boyd and Burke, Revnal, Elsie Carter, and Loring and Leslie. Southhaus' Majestics 10-15.

Harry Busch's benefit 29 at the Auditorium was a success in every particular, a deserved compliment to the young musician who has done such good work in the leader's chair at the Auditorium.

John H. Strauss has returned from New York. The song "Ich Liebe Dich" which Theresa Vaughn is singing with such success, is this talented composer's latest effort.

Manager Al. Bourlier, of the Masonic, was notified 4 of the granting of a patent upon an invention of a novel advertising device. Manager Bourlier is a many-sided man and a success at whatever he undertakes.

Edwin Gail Biggs, of this city, joined the Wages of Sin 6, while it was playing here.

Isaac Whitesides, the recently elected Mayor of our sister city, Jeffersonville, was at one time a promising member of Barney McAuley's Stock co.

Members of the press were the guests of the Grand Opera House 6, when a private inspection of the new theatre was given. Afterwards there was served a sumptuous banquet, and with the champagne came speeches, evidencing good feeling toward the new enterprise. The occasion was thoroughly enjoyable, and one long to be remembered.

CHARLES D. JAMES.

DENVER.

The season closed at Manhattan night of 2 with a benefit to the stage hands, who have so industriously tried to please the public, and that they succeeded was shown by the large audiences present. The Manhattan stage employes are all to the best. A double bill was given together with Harry Corson Clarke's well-known imitation of Henry Irving, which made a big hit. A great electrical act by the Bennet Brothers, which will be seen on the roof this season, and the setting of a scene by the stage hands completed the entertaining programme.

Elsie May and Cecil Spooner and their co. appeared the People's Sunday night, 3. The house has been renamed by Mr. Crossman, and will hereafter be known as the Curtis street Theatre. Mr. Crossman has long wanted a Denver link to complete his chain of theatres, and has at last secured one at terms, I understand, very advantageous to him. The selection of the Spooners as the opening attraction was fortunate as they have played to large business with A Fight for a Million and Father's Grandson.

Edward Harrigan's co. filled an engagement at the Tabor week of 2 to good business. Nothing yet announced for week of 9.

The same management that has successfully piloted Broughton through the summer will have the Lyceum Theatre this season. Manager Gilman has entrusted Irene Bell with the selection of the co., and that astute manager is now in New York looking over the field for competent people and new plays. Of the latter there will be brought out some plays now being produced on royalties. The season will open the last week in September if all goes well.

I presume it will not be long now before the present orchestra at the Tabor, whose capacity for grinding out petrified chestnuts is far-reaching, will be replaced by the Broadway Casino orchestra from Manitou Springs, said to be one of the finest in the West.

Grey Lindsley leading man for Wards and James, has gone East to join the co.

Edwin Hoff is assisted by his wife in his vocal instructions. The school, with Harry Corson Clarke's dramatic school, ought to turn out some excellent specimens of Western talent.

Henrietta Crossman before she went East addressed a letter to the public thanking the people for the very generous treatment accorded the Manhattan co., and expressing genuine regret at departing. The public here is no less sorry to lose Miss Crossman, who can rest assured of a warm reception whenever she may return here.

A friend in Syracuse (pronounced Sirakyuh) wishes me to transmit the name of Miss Crissy McKentry to "Biff" Hall, of Chicago.

W. P. PRINCE.

PROVIDENCE.

Lew Dockstader's Minstrels gave a good performance at the Providence Opera House 3-5 to fair houses. Tim Murphy in his new play, Lem Kettle, opened 6 to a good house. Thomas Q. Seabrooke in Tabasco 10-12; Prince Pro Tem 13-15.

At Lothrop's Opera House, 2-8, George E. Bryant, Lora Addison Cliff and the stock co. presented the drama, A Brave Woman, to well pleased audiences. Living pictures follow the drama.

Ethel Tucker, with the support of the Lothrop stock co., will present her new play, A Mountain Pink at the Opera 10-15.

The Rose Hill English Folly co. drew very good houses at the Westminster Theatre week of 2-8. In the co. were several clever specialty people, and their work was well received. London Belles Burlesque co. 10-15.

Living pictures and a big specialty bill will serve to reopen the doors of Manager Keith's Theatre 10, and a big week is predicted. Already the advance sale is very large.

The American Band, D. W. Reeves, leader, has arrived home after a successful season at Nantasket Beach.

Frank C. Huffman is here in advance of the London Belles.

Champion James J. Corbett, W. A. Brady and Frank Belcher dropped into the Press Club after the performance evening of 31 and passed a few pleasant hours. It was Mr. Corbett's twenty-eighth birthday and the traditional ceremonies which mark important events with the Press Club were observed. Music was furnished by Professor Wendelschaefer and his excellent orchestra from the Providence Opera House.

Hilda Thomas, Francis Bryant and Lillian Blake join Whipple Brothers' Dilemma 10 at. Frank Berger has been engaged to direct the music.

B. F. Keith's French diligence is making a sensation in town. The coach is brilliantly illuminated with numerous incandescent electric lights and is a novel and effective manner advertises the opening of B. F. Keith's Opera House.

Henry Guy Carleton and wife (Olive May) witnessed a performance of Tim Murphy's new play, Lem Kettle, at the Providence Opera House 6.

Charles Thayer was here 6 in advance of Prince Pro Tem.

HOWARD C. RIPLEY.

KANSAS CITY.

The season at the Coates opened 2, and its appearance is remarkably improved with decorations and frescoing. The effect makes the house appear much lighter and larger.

Mrs. Potter and Kyrle Bellew, supported by a strong co. including Cecil Leigh, Henry Chanfrau, Mason Mitchell and Verner Clarges, appeared in Dumas' comedy, In Society. Charlotte Corday and Camille 3-8 before good sized houses. In Society was a very talky play with a very risque subject, which was handled without gloves, involving the moral law that a woman must not do the things that her husband may be forgiven for. The Amazons 13-15.

Conroy and Fox in their new farce-comedy, Hot Tamales, entertained large houses at the Grand 2-8. The co. consists of a number of livein specialty people and is full of dancing. St. George Hussey, Allen Sisters, Josie La Fontaine and Evelyn Paddock were all clever. Leonard, the bullet-proof man appeared at each performance and had several big bullets shot into a cloth target he wore. Emily Bancker in Our Flat 9-15.

Tony Farrell appeared before good houses at the Ninth Street Opera House 2-8 in Garry Owen, a stirring Irish play, and full of catch lines and melodrama. Co. fair.

The Kroeger Conservatory opened 4 with a largely attended and highly successful recital. The chief attraction was the pianist, Rudolph Kerr, whose wonderful playing was a revelation. In technique and feeling he was most effective, and his music was all of a pleasing nature. S. Kronberg and Nannie Sands Kronberg, baritone and soprano, also were warmly received and sang several fine selections most effectively.

The Wild West still draws good crowds at Fairmount Park, and the Dahomey Village at Troost Park draws many interested visitors.

The Auditorium will probably be sold soon for defaulted interest on the bonds.

FRANK B. WILCOX.

MILWAUKEE.

An audience composed of the best people of our city was present when the curtain rose for the first time on Sept. 3 at the New Davidson Theatre, and although many finishing touches remain to be put on it was sufficiently completed for the opening. Nothing but expressions of approval were heard for the handsome playhouse and the gentlemen who have lavished their money on its construction. Manager Brown was particularly fortunate in securing the Lyceum co. in The Amazons for the initial attraction. The excellent work of this co. collectively and individually is a positive treat. Off the Earth 10-15.

The Devil's Auction was the opening attraction at the Bijou 26, and drew large audiences. Many new features that are very attractive have been introduced by Manager Yale, whose supply of novelties seems inexhaustible. The Derby Winner pleased and was well received.

Dan McCarthy in The Rambler "our Clare and The Pride of Mayo appeared to moderate houses at the Academy.

The successful season at the Exposition closed last week, and the management deserve much credit for the uniform excellence of the attractions they have furnished. And that they were appreciated is best shown by the large attendance each week.

The People's opened their regular season Aug. 26 with Lilly Clay's Specialty co., followed by Sam. T. Jack's Creole co.

Manager Rodriguez is likely to bring suit against H. B. Curtis, who refuses to fill his engagement at the Academy week of 10-15, claiming that it was not stated in his contract that popular prices were to prevail during his engagement. This, however, is erroneous, as the Academy prices are as 50-75 the year through, and every advertisement of the house so states.

E. T. MCDONALD.

DETROIT.

Campbell's pretty new Empire offered quite a lively entertainment week of 2-8, opening its patrons with the musical comedy, entitled Little Trixie, in which Miss Sadie Robbins quite captivated her audiences by her versatility as five character in the piece: Little Trixie, the romp heiress; Mad Sadie, a love cloth; Katrina Katzenpoffenstein, a Dutch, a Yankee, Shoeless Pete, the opera singer; and a little Irish maid. Sue was ably seconded by Fred Bowers, who took the part of a musical manager who was also somewhat of an artist; Ike and Hunter, two excellent burlesque; Jessie Henderson, Ivy Dunsmore, Rose Dolores, Stella Starr, George P. Watson, Grace Lonsdale, Joe Allen, and Hazel Hogan. In the main the piece is a bright and clever musical comedy, and highly entertaining. The next attraction at the Empire will be Sid's House in A Kentucky Girl.

Dr. Cook was to conference at Whitney's Opera House week of 2-8. This is the farce in which Frank Daniels starred last season. This season the principal character, Theophilus Madge, a talent by Edward Eagleton. The play comes to us this time cut to new music, and embellished with new costumes and new carriages, and is presented in a bright and mirth provoking comedy, introducing many interesting specialties, including the dancing of Lizzie Evans, and her class of pickaninnies from the New York Casino. Other specialties were Mamie Rion and Helene in Comedy dances, and Ella Wilcox and Richard Baker. On Sunday evening The Ivy Leaf opens at the theatre.

We have had a week of darkness at the Detroit Opera House, which will probably make us appreciate all the more the illumination promised by Manager Whitney for the week of 10, when his opera co. will be heard in The Fencing Master, with Dorothy Morton as prima donna.

The Lyceum opened for the season 20 with Russell's Comedians in a piece called A Review.

F. E. S.

NEW ORLEANS.

The amusement season in New Orleans can safely be said to be fairly open. The outlook for a brilliant season is good.

The Grand Opera House opened 2 with Nelly McHenry in A Night at the Circus, and had an immense audience. Bobby Gaylor in Sport McAllister 6; Our Uncle Dudley 16.

The St. Charles Theatre also began the season 2 the opening attraction was Rosie Rosebill in Freedom. Jim Ott in The Star Gazer 9-15. The Hustler 16.

The Academy of Music will open 9 with the Barlow, Dolson and Powers Minstrels, 40 men, with the original Kilanyi Living Pictures, 16.

The French Opera House will open 9. Manager Darlow, who is still in France, announces the engagement of F. Georgene as light tenor and Mlle. Angier as soprano.

There is a co. calling itself the New York Comedy co., which is playing all about the gulf coast towns of Mississippi, that announces on its greatest feature My Partner, without permission of Louis Aldrich.

Max Flohr and Charlie Bowman, of Louisville, Ky., will again be at the box office of the Academy of Music this season.

Ed. Thurner, in advance of Bobby Gaylor, is in the city renewing old acquaintances.

Manager Henry Greenwall, of the Grand Opera House, has appointed James J. Welsh, formerly connected with the press of this city, advertising agent and assistant business manager for his theatre.

The concerts at the West End will continue until cooler weather comes. Alice L. Hodgson, the whistling virtuoso, is filling a short engagement.

A. L. Dolson, proprietor of the Barlow and Dolson Minstrels, who opens the season at the Academy of Music 9, is in the city.

A. G. Westford, in advance of Joseph Ott in The Star Gazer, is here.

LOUIS C. GUISTED.

OMAHA.

At Boyd's Theatre Mrs. Potter and Mr. Bellew appeared Aug. 30-1. The Brunnetier, In Society, Camille, and Charlotte Corday were given to fair-sized audiences. The supporting co. was good.

At the Fifteenth Street Theatre Lincoln J. Carter's Fast Mail did the usual good business 2-5. The piece has been presented here so often that there is nothing new to say of it, but Manager Burgess evidently goes on the principle that one cannot get too much of a good thing.

J. R. RISDWALT.

SAN FRANCISCO.

SAN FRANCISCO, Sept. 4.

The farce of Charley's Aunt was presented for the first time here last evening at the Baldwin Theatre, before a crowded house. The action is lively and has much "horseplay," but the wit is as dull as the jokes of English funny papers. It seems that our English cousins have a peculiar idea of fun, a little episode such as pouring hot tea into a stove pipe hat being a marvelous piece of humor to them, while to us it is simply silly. The co. presenting Charley's Aunt is not remarkable. One of the best in the co. is Arthur Larkin who played the part of Lord Fancourt Babberly in an able manner. Another new comer—Raymond Capp, is like the general run of English comedians—forced, with a broad accent and no hard an fast. A favorite of Prince of Wales theatregoers, George P. Trader, played Charley Wykeham, and played it well. Of the feminine members of the cast Grace Thorne Conover as Donna Lucia D'Alvadorez was the best. The others, Delia Stacey, Frances Stevens, and Billie James, were only passable. Owen Fawcett, a good actor, did the best he could with Stephen Spettigue. Cherley's Aunt is billed for three weeks, after which the theatre will probably remain closed until the advent of the Kendals. The attractions to follow the latter will be Alexander Salvini in A Child of Naples and David Henderson's American Extravaganza co. in Aladdin, Jr.

The California Theatre will reopen next Monday evening, when Edwin Milton Royle and co. in Friends will be the bill, supplemented with a series of living pictures direct from the East.

At the Orpheum last evening the new specialty people were the American Comedy Quartette, M. Sarina, Ella Lois, and Cook and Sue Burton. The house was again crowded, and the bill gave evident satisfaction. Manager Walker, of this house, has completed arrangements for a branch Orpheum at Portland, Oregon. This became necessary in order to give his patrons here a complete change of bill and people at least every three weeks. Under the new deal specialty people engaged for the home here will play a three weeks' season, and then be taken to Portland for two weeks. At one time it was thought that Los Angeles would be included in the circuit, but Gottlob and Lehnar, obtaining a lease in the latter city, knocked Walker out of that deal.

At the Tivoli Opera House last night Patience and a new series of living pictures was presented to a good-sized attendance. Don Juan, Ad Lib, a local satirical burlesque, is in preparation and will probably be produced 12 at Bender evening, with Gracie Plunkett in the cast.

Morosco's Grand Opera House did a good business last week with The Great Metropolis, just the kind of a play that is liked by his patrons. Last evening A. W. Pinero's, billed as a conventional author, began an engagement at Morosco's, presenting the sensational comedy-melodrama, Cophet 737. The auditorium was crowded and the play gave satisfaction.

HARRY J. LEE.

BUFFALO.

The season has opened in this city most propitiously. The Academy opened with Barnaby and Girard in The Salamanders. The play was seen here last season, but the company and plot have been materially changed for the better. Arthur Bigby, Thomas LeMack, the Harcourt Sisters, deserve special mention besides the inimitable stars. An electric dance concludes the entertainment and is most striking and unique. Next week Hoyt's new play, A Black Sheep, will open here.

Steve Brodie made a great hit at the Lyceum Theatre in his play, On the Bowery. As a rule prizefighters and athletes do not attract much attention generally so far as theatrical people are concerned, but Brodie is really an exception. His company is composed of clever people who do clever specialties at the right time and place. The Lyceum was filled from pit to dome at every performance. Walter Sanford followed in The Power of Gold to good houses.

The new Court Street Theatre is staying its step as Fall approaches. This week Bertoldi, Tanner and Patterson Brothers' vaudeville co. are drawing fair houses. Next week the London Gaiety co. opens here.

Fred McClelland has joined the staff of Shea's Music Hall, and on its New York opening the best vaudeville people on the road. The Zeigler Lenger Lucy Quarte to make a big hit. Si Stone's Rabbits and Lew Randall are also very popular.

HARRY HART.

ST. PAUL.

At the Metropolitan Opera House Daniel Sully, supported by a clever co., presented The Millionaire 2-5, opening to good houses and appreciative audiences. Mr. Sully is decidedly an able exponent of the school Irishman. In the role of O'Brien he was sentional applause. William H. West as Frank Roberts does very creditable work and proved an able second to Mr. Sully. C. Jay Williams does an excellent piece of character acting as Baron Von Stockhauser. His accent was especially good. Louise A. Sully was very pleasing and attractive as Mrs. Von Baron, and exhibited much dramatic ability, especially in the love scene with O'Brien. Florence Bedford was very interesting as Cicely Fleet. Baby Ethel is a very pretty and remarkably clever child in the part of Flossie Van Baron her acting with Mr. Sully was a strong feature. Frank H. Allen and Charles E. Elfelding do good work in their respective roles. William Hoey in The Plains 9-15.

At Litt's Grand Opera House the regular season was opened 2-5 with Charles H. Yale's Newest Devil's Auction to S. R. O. The Derby Winner 9-15.

The Barnum Show had parlor seats at each performance.

GEO. H. COLBERT.

CHARLESTON.

Jim Ott presented his new play, The Star Gazer, Aug. 31, and made a big hit. His droll singing of "It's Awkward" captured the audience, as did also the position of "Rocked in the Cradle of the Deep" by Dorothy Grey (Mrs. Ott), who has a remarkably contralto voice.

The prevailing warm weather has had a depressing effect on theatrical receipts. Notwithstanding the drawbacks of the early season, however, Bobby Gaylor in Sport McAllister drew a good house 6. The Hustler 8.

J. F. McDonald is manager of The Star Gazer. H. C. White was engaged for the position early in the season, but was released before the co. took the road.

Lawrence Leach, brother of "Bit" and Charles Leach, will go out in advance of The Hustler.

I am the recipient of two new songs from Walter Dauphin, the musical director and Southern composer. He is at present with Corse Payton, but expects to go to visit the South, his native heath.

J. H. Decker, representing The Hustler, was in the city last week.

E. H. SOTHERN.

INDIANAPOLIS.

At the Park Theatre A Kentucky Girl opened Labor Day to S. R. O. Sadie Casson as the heroine was well received. Musical specialties were introduced to the evident satisfaction of the audiences. A Wild Goose Chase 6-8.

The London Empire Entertainers opened a week's engagement to good business at the Empire 3. Rice & Barton's Comedians 10-15.

Uncle Tom's Cabin opened the season at English's Opera House 3, with Eliza Topsies, a bevvy of blood hounds, ponies, etc., followed 6, 7 by Cleveland's Minstrels.

At Armstrong's Park The Planter's Wife was presented 6.

Immense crowds attended the opening of Pain's spectacle "The Last Days of Pompeii" and the excellence of the performance and noteworthy fireworks was commended on all sides.

The Grand Opera House is neatly dried and decorated and will open State Fair Week 17-22.

GUSTAVE A. RICKER.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Robert Gaylor in Sport McAllister opened the season here on Aug. 29 to a large audience. Bessie Bonehill in Playmates followed 30-1 to a good house. The Hustler 5, 6, 11-13, 15 ——Margaret O'Brien, third daughter of Manager Frank P. O'Brien, has taken the white veil and become a member of the sisterhood of the Order of Loretto, Ky. Universal regret is expressed throughout the South that Miss Lizzie shows ill health—one of its youngest and brightest aspirants.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Carle Lamont will open the season here on Sept. 25.

MONTGOMERY.—McDonald's Theatre (F. F. McDonald, manager): Gray's Comedians 3-5, Barlow, Dolson and Powers' Minstrels 8 ——West Side Theatre (S. E. Strecher and Brother, managers): Bessie Bonehill, supported by a good co., opened the season at this house in Playmates to a large audience 31.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (Walker and Ripley, lessees): George H. Walker returned a short time ago from New York, where he had an entire new set of scenery and furnishings made for this house, which was opened for public inspection and pronounced one of the best fitted in the South. George B. Nicholls will act as local manager. The regular season opens 10 with Two Jolly Chums. Eddie St. Henry 24.

HELENA.—Grand Opera House (Newman and Erwin, managers): E. Newman, of the firm, has just returned from the East, where he has been completing bookings for 1894-95, while Mr. Erwin has been superintending the repairing of their house. Crops in this section are the finest known for years, and prospects for a good season are very flattering.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Lady Windermere's Fan drew a large house Aug. 29. The Spy of Atlanta 31 ——Arena: Boone's Trained Animals 28, 29 to good business.

SACRAMENTO.—New Metropolitan Theatre (T. J. Clunie, manager): Daley's stock co. closed their engagement Aug. 29, having played three nights to fair business. Edward Harrigan in Reilly and the 400 to good houses 30, ——Clunie Opera House (T. J. Clunie, manager): The Pyke Opera co. opened an indefinite engagement 29, producing The Queen's Lace Handkerchief. The co. numbers twenty-nine people, headed by C. M. Pyke, Louise Manfred Pyke, Miss Cross and others. The opening performance was well attended, and the opera well staged and sung. ——Arena: The Syndicate Shows gave afternoon and evening performances 29, 30; big business.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Charles Frohman's stock co. opens 3 in Sowing the Wind. ——Burbank Theatre (Fred. A. Cooper, manager): Kitty Kavanagh and George P. Murphy's Duck's Bad Luck did a good business week ending 2. Higgins and Waldron in Kidnapped 3. ——Items: Jeff Ellinghouse, the San Francisco manager, is now looking over the field with a view to business in the near future.—J. J. Gerlach, of the California Theatre, is sojourning here.

RIVERSIDE.—Loring Opera House (F. A. Miller, manager): The season opened Aug. 28 with Lady Windermere's Fan, which was enthusiastically received by a good-sized audience.

OAKLAND.—Reproscum Theatre (Charles E. Cook, manager): The Empire Theatre co. opens 10 for four nights and a matinee, in their repertoire, Sowing the Wind, Liberty Hall, Gudgeons, and The Councillor's Wife. Carley Aunt co. to follow. ——People's Theatre (A. W. Benson, manager): Laurence Hanley and Edith Lemmert pleased crowded houses week ending Aug. 27 in The Prayer with a Shakespearean prologue each evening, giving as act from Richard Iii, Hamlet, Othello, Romeo and Juliet. Mr. Hanley has commended the attention of the best people of the city. George P. Murphy in Ut and I, supported by a good co., 3-5.

CONNECTICUT.

HARTFORD.—Parsons' Opera House (F. W. Lloyd, manager): The "record breakers," Primrose and West, had a huge house Aug. 31, and their entertainment justly deserved the large attendance. The Germans appeared 1 to a fair house in a laughable comedy written for them entitled the Gilsedlys Abroad. The New South, full of manly sentiment, was presented Labor Day 2, matinee and evening. William Barry convulsed a large audience 3 in his new skit, The Rising Generation. Sounds of Keys 5; June 6; Effie Elsler 7; Spider and Fly 8. ——Allyn Hall: A good vaudeville bill all the week is attracting fair houses ——Items: Frank Dryden retires from Mr. Lunn that the Derby Winner is a big success.—Samuel Alexander, the well known manager, who has been in the business for the past year, has resigned and may again mix up up with the theatres on the Hub. —Bush Commodore Doyle, Dramatic Editor of the Hartford Telegram, has had a two months' business trip West looking up back home. He will pass of the Pacific before he returns.—Notwithstanding the big house Primrose and West had, they had no counter attraction Cook and Worthy's excellent circus. Not many managers can turn people away with a big circus in town.

NEW HAVEN.—Hyperion Theatre (S. R. Russell, manager): Primrose and West's Minstrels had the honor of opening this house for the season of 94-95 on Labor Day. They were greeted by the very same house, standing room being the order in the evening. Thomas Keene in Richard III 3; A Temperance Town 4 ——Grand Opera House (S. R. Russell, manager): Lost in New York drew good-sized houses 30-1. Living Pictures concluded the performance. Effie Elsler and a good co. presented Doris to two overflowing houses 3, and presented Hazel Kirke 5. Ranch of Cave 6; Faust 10 ——Homeland Theatre (S. Z. Poli, manager): After many months of carpentering and painting Manager Poli has certainly one of the prettest theatres in town possible. Crowds flocked there on the opening day 4.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): The opening by Louis Aldrich's revival of My Partner Aug. 30 was well

auspicious and the management were congratulated at the alterations which have transformed this playhouse into practically a new theatre. Rosabel Morrison in Faust had good business Labor Day, and Primrose and West's Minstrels were equally acceptable 4. Effie Ellsler's Band (Kirke 6; Hoyt's Tennessee Town 7; Gus Hill's Novelties 8, and Wang 10 are announced.——THE AUDITORIUM (Sullens and Rowland, managers): A Bunch of Keys was given 4 and William Barry presented The Rising Generation 10 to his usual big business Labor Day. T. W. Keene in Hamlet 7; Gus Williams 9, 10.

WATERBURY.—JACQUES OPERA HOUSE: Faust presented by Mabel Morrison and her co., filled the theatre on 1 with a well pleased audience. The White Comedy co. opened a week's engagement on 3. Pique was presented on the first night to a crowded house.——ITEM: Manager Selby, of the Lyceum Theatre, is ill and his theatre will be closed all the week.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Watson Sisters Burlesque co. to a rather small house Aug. 31; general satisfaction. Gilbourne Abroad 3; fair house. Lewis Morrison's Faust 5; fair house.

WINSTED.—OPERA HOUSE (J. E. Spalding, manager): The Little Speculator opened the season 1 with a good entertainment; business fair.——ITEM: The Colonel will be cancelled until 13, owing to circuses and other attractions in the town.

NEW LONDON.—LYCEUM THEATRE (A. T. Hair, manager): Peter F. Dailey in A Country Sport, Aug. 31; fair house. The Germans 4; poor business. Faust 6; New South 11.

DERBY.—STERLING OPERA HOUSE (Ungerer and Ransom, managers): Faust opened to the largest business in the history of the house 3. The Sterling is under new management this season. Waite's comedy co. 10-15 at popular prices. John Brennan in Finn the Tinker 13; Effie Ellsler 27; Kentucky Rosebud 28.

GEORGIA.

ALBANY.—GRAND OPERA HOUSE (Abe Harris, manager): Barlow, Dobson and Powers' Minstrels opened the season Aug. 29 with a good performance to a full house. Mrs. J. F. Simmons, assisted by Prof. Vernon Darnell and others, will appear in a grand concert 2. Dalton Bobbies 25.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Barlow, Dobson and Powers' Minstrels opened the season Aug. 30 to a large and moderately delighted audience.

AUGUSTA.—GRAND OPERA HOUSE (S. R. Cohen, manager): The season was opened 3 with Bobby Gaylor to a packed house. The Shuttler 7.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., managers): Richards and Pringle's Minstrels Aug. 28 to S. R. O.——ITEMS: Nellie Louise Davis, of this city, formerly of the Cooper Building co. of last season, left 31 for Joliet, Ill., to join the Heywood co. in Edgewood Folks, in which she will be featured. Meg Davis is accomplished, and will no doubt make her mark in the profession. She was tendered a farewell reception at the Com. al Club on the eve of her departure by her Peoria friends and admirers.—The Wilbur co. Sundayed in Peoria 4.—Manager Wilbur reports flattering business since his engagement here.

QUINCY.—RUTGER THEATRE (H. Charles, manager): The Conroy and Fox co. in Hot Tamales winding up with Leonard's somewhat thrilling exhibition of his burnt-proof shield Aug. 31 to a fair audience. Emily Rancker in Our Flat 2.

EAST ST. LOUIS.—McCAMBRIDGE OPERA HOUSE (J. W. Reed, manager): Murphy's Lyceum Theatre co. in Faust 5; fair audience; co. failed to please. Alice Heywood in Edgewood Folks 9; Rush City 16.

GALESBURG.—THE AUDITORIUM (P. E. Bergquist, manager): The Jolly Old Chums co. opened the season at the Auditorium Aug. 28 to a well filled house. The parts are all well cast. As a pair of old chums Meers, Grady and Ross are a hard pair to beat, and they received rounds of applause, as did the Loring Sisters in their specialty work. Miss Stillman as the eccentric widow, also came in for a share of favor, while the singing of Miss Schiller was excellent. Rusco and Swift's U. T. C. co. 1; A. G. Wilbur's co. 3, 4; Professor Rocha, hypnotist, 10-15, Rush City 17, 18; Edgewood Folks 19, 20; Emily Rancker in Our Flats 21, 22; The Tornado 23, 25.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Cattie Lamont in La Cigale Aug. 30 to poor business. Alice Heywood in Edgewood Folks 3.

HATTON.—DOLL'S OPERA HOUSE (Charles Hagin, manager): Madge Tucker in repertoire Aug. 27 to good business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Walker, manager): Dull's Comedy co. Aug. 27-29; fair business. Frohman's Charity Ball 7.——CRYSTAL THEATRE (B. F. Harris, jr., manager): Sketch, Coz, Gibson and others in specialties week of 27 to a paying business.

ALTON.—TEMPLE THEATRE (William H. Savage, manager): A co. under the direction of Gustave Frohman presented Jane Aug. 31, with Anna Parker in the title role, to a very large and fashionable audience. It was the opening event of the season and it proved a brilliant one from every point of view. Two Jolly Old Chums with Grady and Ross and the Loring Sisters as the special features delighted a good crowd 1. Alice Heywood with the two Edgewood Folks 2.

PEKIN.—TURNER OPERA HOUSE (Turner and Co., managers): Anderson's Jolly Old Chums opened the season at this house Aug. 23 to a large house. The play was well received. The Turner Opera House, formerly managed by Charles Dandecker, is now managed by the Turner Society. Christ. Dittmer, of this city, is doing the booking. Wade Granger 28.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Alice Heywood in Edgewood Folks 2; large and well pleased audience. Brownies and Hardy's Minstrels 23.

JOLIET.—OPERA HOUSE (William H. Hallidaye, manager): Alice Heywood in Edgewood Folks 3; good business. Marie Saager 7; Richards and Pringle's Minstrels 8; Holden Comedy co. 10-15; Sam'l of Posen 15.

INDIANA.

ELWOOD.—OPERA HOUSE (P. T. Obrig, manager): The Ballenger-Melville co. 28 repertoire to cheap prices, drew fair houses each of Aug. 26.——ARENA: Reynold's Circus gave two performances 29 to large and well-pleased audiences.

RICHMOND.—PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): Harry Corbett's Repertoire co. Aug. 30, 31; slight business.——GRAND OPERA HOUSE (Frank McKinney, manager): The Charity Ball 4 to good business.

NEW CASTLE.—ITEMS: The Alcazar will open on or about 27.—Edna Bashor, who has been spending the Summer here, expects to go to Chicago in a few days to organize and rehearse a dramatic co.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE: The Charity Ball 3 to a crowded house. Performance excellent.

FRANKFORT.—COLUMBIA THEATRE (G. T. Foster, manager): Holden Comedy co. opened the season to good business week of Aug. 27. Charity Ball 28.——ITEM: Manager Foster has made many useful changes in the Columbia this season and with the flattering prospects of good times he expects to do a large business.——ARENA: Sells Brothers' Circus to large business 30.

LAFAYETTE.—GRAND OPERA HOUSE (P. E. D. McGinty, manager): The Ballein-Melville co. opened a week's engagement 30 to large business. Richards and Pringle's Minstrels 10; Lily Clay 14.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Carl J. Sweet and a very capable co. opened their season here Aug. 26 to a large and well pleased audience in Comrades. Mr. Sweet received several curtain calls. Mabel Cline as Mae Manning captivated the audience. Frank Weber's comedy work was very good.——ITEM: Fred Gambold left the Robert Mayne co. and will join Kalbfield's fleet next week. Mr. Gambold does a very clever "Dago" turn and will follow variety the rest of the season.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Sater, managers): Sam J. Burton in Si Perkins to a good house 3.

INDIAN TERRITORY.

MUSCOGEE.—Sentor Peyton Comedy co. 1-8 under canvas.

IOWA.

DES MOINES.—After a three months' darkness, and a thorough renovation, the Foster and the Grand Opera Houses were opened 3. as Foster's the Des Moines favorite, Roland Reed, with Isadore Rush and an excellent co., commenced almost to many people, presented The Woman Hater to a large and delighted audience. Mr. Reed was compelled to respond to a hearty curtain call, which he did in his very pleasing style. At the Grand Richards and Pringle's Minstrels gave a good performance to good business 1, and were followed by Lincoln J. Carter's Fast Mail, which opened to good business with a very good co. Due at Foster's Opera house: Potter-Bellew co. 13, 15; Emily Rancker 20; Devil's Auction 22.——GAIETY: Tornado 6-8; Chip o' the Old Block 11; Rusco and Swift's U. T. C. co. 12, 13; Wilbur Comedy co. 17-22.——ITEM: Manager C. J. Burrell, of Knoxville, a Tournadours, opened a call 1 for Des Moines for rehearsal.—After the regular meeting of the Des Moines Lodge B. P. O. E. No. 48 the lodge received and was entertained in the form by Roland Reed and his co. and members of Knoxville's Tournadours.

FORT DODGE.—NEW OPERA HOUSE (C. H. Salisbury, manager): Lincoln J. Carter's Fast Mail pleased Aug. 29. Rusco and Swift's U. T. C. 5.

CRESTON.—OPERA HOUSE (J. R. Patt, manager): John Dillon Aug. 26 31; big business. Our Goblins 6; U. T. C. 13; Spooner Dramatic co. 23-25.

OTTUMWA.—GRAND OPERA HOUSE (J. C. Jeffery, resident manager): Richards and Pringle's Minstrels to good business Aug. 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rural, manager): Crimes of Normandy drama, Aug. 30, 31; large audiences. The regular season will open with Jane 11. Cold Day 12; Mrs. Potter-Kyrle Bellew 13; Devil's Auction 20.——STEWART PARK (Alfred Rowland, manager): The Diamond King week of 27-2; good business. This closed the season at the Park.——LYRIC: Bobby Bacon, of Bacon and Barbee' Minstrels, is spending a few days at his home here. The Gaiety Theatre will open 2. Manager Rowland, of the Gaiety Theatre, is in Chicago.

BURLINGTON.—COLUMBIA OPERA HOUSE (W. G. Sutter, manager): Richards and Pringle's minstrels 4; John Dillon in Wanted the Earth 8; Egyptian operetta by home talent, 13, 15; Rice and Weltong Comedy co. week of 17; Fair 20-24.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): 1-28 season opened with Carter's Fast Mail to good business.——ITEM: Ed. Cogley, of A Cold Day co., now filling an engagement in Omaha, came over to his home here to shake hands with many friends.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Mrs. Potter and Mr. Bowe opened the regular season Aug. 28, presenting In Society to large houses. Lincoln J. Carter's Fast Mail 30 drew well. The Creole 2, 3.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Calhoun Opera co. was booked to open 30 with The Fast Mail. Poor business Aug. 28.

DUBLINGTON.—GRAND OPERA HOUSE (Chamberlin, Carny-Kidd and Co., managers): Richards and Pringle's Georgia Minstrels Aug. 25; creditable performance to good business.——ITEM: Managers Chamberlin and Kartych have gone to Peoria to be present at the opening of their house in that city for the regular Fall and Winter season. The event occurs 6, the attraction being Emily Rancker in Our Flat.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): The season at the Grand opened 4 with Waverly's Minstrels, and notwithstanding the inclement weather, a large and appreciative audience attended. A very pleasing entertainment was given throughout, the specialties being exceedingly well rendered by such artists as Harry Bodsworth; Messrs. Estel and Barney in their original farce, A Trip to Tuxco; Harry Armstrong, in songs and dances, and last but by no means least, the burlesque lyric stars, Lyons and Constantine in character impersonations. The next booked for this house is Mr Barnes of New York 18, after that, however, Last bad attractions will come pretty regularly.——TOPEKA THEATRE AND BIJOU MUSEE (Will Lester, manager): The Crescent Opera House has been leased to Will Lester, who opened it on Aug. 27 as the Topeka Theatre and Edgy Store. Manager Lester is well and favorably known throughout this country as a popular and successful manager. Emma Goodrich's co. gave two performances daily. A house stock co. has been organized and will alternate with traveling cos., combinations, etc., taking the road themselves when outside cos. are playing at the Topeka house, thus giving a variety of entertainment on the large stage. The attraction for the coming week will be Kippo's Royal Japanese Troupe of acrobats, and Dougherty and Ryner's Merry Makers together with the stock co. and a continuous performance will be given, opening with the first act of the drama, Uncowed, by the stock co., followed by specialties by the Japs, then the second act, followed by specialties by the Merry Makers, and so on throughout the piece, repeating the entire performance each afternoon and evening the first half the week, the stock co. presenting Uncle Tom the last three days of the week. Mr. Will Lester, wife of the manager, attends the box-office.——ITEM: Marc Robbins, formerly of Topeka, has joined Reynolds' stock co. at Pope's Theatre, St. Louis.—Ben Simpson will be seen in the box office of the theatre this season.—Chas. Crawford is doing the booking for the Grand this season.—Al. Freeman, a member of Primrose and West's Minstrels, whose home was in this city, was buried here yesterday, having dropped dead during a street parade with the minstrels in the East.—Bertha E. Reke, a society lady of Atchison, has joined Emma Goodrich's co. at Topeka as pianist.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowe, manager): This house was opened for the season by Shaw and Craig's Comedians Aug. 27 in repertoire. Fair performance to good business.

PARSONS.—EDWARDS' OPERA HOUSE (Charles M. Johnson, manager): Crumbaugh's Minstrels to good business Aug. 28.

FT. SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Enoch, manager): Crumbaugh's Minstrels gave a very good performance to good business Aug. 27. J. C. Mowers, of Chicago, will give The Miracle, assisted by home talent, 4, 5.

ATCHISON.—TAUSZKY (E. S. Brigham, manager): Waverly's Minstrels played an engagement to a good audience Aug. 30. The regular season at this house opens 10 by Mr. Barnes of New York, with Emily Rigl in the cast. Since the Atchison Theatre became the property of John Sexton, it has been entirely refitted, and now presents a very elegant appearance.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Crumbaugh's Minstrels Aug. 30; good performance to a good-sized house.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Lewis, manager): Waverly's Minstrels drew a big house Aug. 31. A very heavy rain storm kept a large house from seeing Emily Rigl as Marina in Mr. Barnes of New York 3.

KENTUCKY.

HENDERSON.—WASHINGTON OPERA HOUSE (E. L. Kinnaman, manager): Katie Putnam in Love Finds a Way to a small but highly-pleased audience 3.——ITEM: Katie Putnam closes her preliminary season at Paris, Ky., 4 and returns to Chicago until December when she will produce Old Curiosity Shop.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The Mabel Paige co. opened a week's engagement 30 to a big house. General Gordon, lecture, 21.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The season opened 3 with Al. G. Field's Minstrels.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Lukesonry, manager): Richard Golden in Old Jed Prouty Aug. 31-2; packed houses. Peck's Bad Boy 3; fair business. George Ryer's and Denman Thompson's Two Sisters co. 7, 8 proved a good drawing card. Louis Aldrich in My Partner 10, 11; Edw. J. Abrams' Danger Signal co. 12, 13; Carleton's Minstrels 14; Rhea 14, James A. Herne's Shore Acres 27.——ITEMS: W. W. Fowler, in advance of Two Sisters co., was in town last week.—McCallum's stock co. left here 3 for New York. During their last performance at Peak's Island Pavilion 1, Manager McCallum was presented with a fine silk umbrella; Charles Donovan, ticket agent, received a gold watch, and the leading lady, Maude Edna Hall, a bouquet, attached to which was an exquisite gold ring. All were taken completely by surprise but responded in a very happy manner.—The Two Sisters co. passed through Portland going East.—Manager McCallum, his brother, P. E. McCallum, and his treasurer, Charles E. Donovan, are here for Chicago 7.—Peter Lang, of the Bostonians, entertained the Pavilion stock co. at his Summer home at Peak's Island 30.—John M. Cook, of the Danger Signal co., was in town on a business trip 6.—Richard Golden, during a performance of Old Jed Prouty 31, was called before the curtain and presented with an immense bunch of choice flowers, and responded as only Mr Golden can.—Messrs. Brooker and Kuss left here for the West 3.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Richards and Canfield in The Circus Clown 2; fair house. The Two Sisters 3; poor business. The Danger Signal 6; James O'Neill 8.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Spider and Fly opened their season Aug. 30 to fair business. It was almost ten years since Louis Aldrich first presented My Partner in this city, but his reception was as warm as one could wish; fair house. The Dazzler was the Labor Day attraction, and drew a large house. The farce has been rewritten and very much changed. Rouse Wilbard presented The Little Speculator 4, 5 to light houses. Gorman Brothers 11; 8 Bells 12; Morrison's Faust co. 13, 15; James O'Neill 20; A Crazy Lot 21.——ITEMS: Rich's new theatre is announced to open Oct. 1. Five performances of variety will be given daily, with two and then a week of change-bills. Prices will be from 10c. to 35c.—The Ko-Ko Dazzler co. will pay the old veteran, Thomas Sadler, still to be in advance.—Q. L. Story and two assistants, of Boston, are at the Academy painting new scenery.

ROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Peter Dailey in A Country Sport canceled date 1. Alma Stanley drew a large and fairly-pleased audience 3.——PARK THEATRE (C. H. Prouty, manager): This house (formerly known as the Gaiety) has been leased by Fellows and Co., of Boston, and will be managed by C. H. Prouty as a variety theatre. On the opening night, 2, these performers appeared: The Allcotts, the Marsh Sisters, the Mayo, Gilson and Mack, May Armstrong, Daisy Wade, C. H. Prouty, and James Black, the last-named, a one-legged man, does a very clever specialty, including a song and dance.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Fred P. Wilson and co. in Rock's Bad Boy, matinee and evening Labor Day, to good business; good co.; pleasing performance. James O'Neill 1-3; Span of Life 13; Scabrooke Opera co. 19.——ITEMS: Cosgrove and Grant's Dazzler co. 2) began its season at Concord, N. H., 3 to a good business.—The Camille D'Arville Opera co., in Madeleine, or The Magic Kiss, will open its road season in this city, Oct. 2.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Lavelle's Spider and Fly 1; small audience; co. good throughout. Davy Jones 2; large audience. It was a fine presentation, and received hearty applause. The scenery was new, handsome and plentiful, the singing first-class, the costumes lovely, the women handsome, and the music catchy. The co. includes R. E. Graham, David H. Lythgoe, Barney Gilmore, Harry Conley, Robert Evans, Mamie Gilroy, Bessie K. Williams, and Gertrude Fort. The Dazzler 4; good gallery; small audience below.——ITEMS: Roland G. Pray is with Barrow's Band on Fleet Comedy co. again this year.—Steve Carey, this city, is with the Western Spider and Fly co.—E. B. Tolman leads the orchestra here again this season. An improvement is noticeable over former seasons.

NEW YORK.—EMPIRE THEATRE (W. R. Burnell, manager): The American comedy, Lem Kettle, by Henry Guy Carleton, was produced by Tim Murphy and a strong co. 2. Play and players were received with much approval by a large and critical audience. Curtain calls were numerous. Mr. Carleton was called out, but he did not appear, however. The general verdict is: Lem Kettle will be a success. The New South, with Joseph Grismer and Phoebe Davies as the joint stars, drew a good house 4; excellent performance.——THE PAVILION (Al. T. Hilton, manager): Vaudeville 6-11. This closes the house for the season. Manager Wilson has been re-engaged for next season.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): James B. Mackie in The Side Show played to a good house 4. Davy Jones to a large and well-pleased audience 6. The Dazzler 10.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Bunch of Keys 3; good business. Tim Murphy in Lem Kettle 6. This was the second performance of Mr. Murphy's new play, and it was very well received. The Rising Generation 7 to a fair house. Tabasco 14; The New South 15; 8 Bells 17; Barrows 20; The Irish Artist 21.——PARSONS' THEATRE (H. B. Tucker, manager): This theatre opened 3 with these artists: The Ravenellis, the Hallerys, &c., and Mrs. Marsh, Bobby Bryant, Logan and Belong, and Sonita.——ITEM: Henry Guy Carleton was here at the performance of Lem Kettle.

LOWELL.—OPERA HOUSE (Fay Brothers and Bedford, proprietors and managers): James B. Mackie in The Side Show appeared 1 and matinee. Richards and Canfield in A Circus Clown 3 and matinee to good business. A very funny piece and competent co. The Brothers Byrne in 8 Bells, 4, 5, gave their usual mirth-inciting performance to fair audiences. The Dazzler 7; Robert Mantell 10.——MUSIC HALL (Thomas and Watson, managers): True as Steel, with variety, to fair business week of Aug. 29-4. This popular house had its formal opening 4. The interior has been finished in white and buff, which, with other improvements, give a very pretty effect.——BIJOU THEATRE (W. H. Ashton, manager): McHenry's English Swells Burlesque co. week of 27 to fair audiences.——LAKEVIEW THEATRE: The Gilbert Opera co. in Girl de Girls for the second week 27 to their usual large houses. Pinafore next, which will be the last week this season.——ITEMS: Manager J. F. Cosgrove was in town 7 ahead of The Dazzler.—No. 2 Dazzler had a dress rehearsal 3. The co. promises well, and has some very clever people. They open in Concord, N. H., 3.—The Opera House will issue about 10 the new programme in book form.

LYNN.—THEATRE (Dodge and Harrison, managers): 4 Bells 3, (Gilbert Day); two performances; crowded houses. The Derby Racer 4; good business. Robert Mantell 6; The Dazzler 8.——MUSIC HALL (C. E. Cook, manager): Living pictures and vaudeville to fair business.——ITEM: It is worthy of mention to state that the lithographs displayed by The Derby Racer represented only scenes, situations, etc., actually taking place upon the stage—something unusual for a play of this kind.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Stanley, manager): James B. Mackie in The Side Show drew largely 5, and gave general satisfaction. The Colonel and I, 8, also did a big business. Peck's Bad Boy 11.——COLUMBIA OPERA HOUSE (Meade and Maguire, managers): Eleven 5; over 250 people took part.——ITEM: F. M. Mack will have charge of the stage this season, while the music at this house will be under the direction of Byron G. Briggs.——THE BIJOU (William Henry, manager): Opened for week of Aug. 27 with The Irish-American Four to excellent business. This house has been greatly altered during the summer.

SALEM.—MECHANICS' HALL: Mary Anderson appeared as Galatea in Pygmalion and Galatea Aug. 20, and delighted her admirers here. Her support included Rachel Noah, Howard Gould, Nee Parker, and others. Miss Anderson left after the performance for New York city to join the Prodigal Daughter co., Cosgrove and Grant's Comedians in The Dazzler to a fair sized audience 2. Robert Mantell in Monbars at matinee and Corsican Brothers evening, 3 to 4 crowded audiences. Davy Jones 5; Gracie Emmett in The Pulse of New York 7.

WESTFIELD.—OPERA HOUSE (A. H. Burrows, manager): Jane 4, fair-sized house. Effie Ellsler in Doris 10; New South 14; 8 Bells 21; Paul Kauvar 27.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): A Trip to Chinatown drew a good house 1. End of the World 14; Dr. Cupid 20; Davis' U. T. C. co. 22; Rose Coghlan 24.

COLDWATER.—TIBBITS OPERA HOUSE (J. T. Jacobson, manager): Angell's Comedians appeared Aug. 27-1. Ed. P. Davis' U. T. C. co. 6.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): A Trip to Chinatown opened the season to fair business 3.——GRAND (O. Starr, manager): The Wilbur Opera co. opened a two weeks' engagement 1 before a very large audience. The Living Pictures are very finely presented.——ITEMS: Susie Kirwin, of the Wilbur co., is resting in New York, her place being filled by Eloise Mortimer.—Manager Powers has engaged Earl Wilson as stage manager for this season.

OWOSSO.—SALISBURY'S OPERA HOUSE (D. Salisbury, manager): A Country Cousin Aug. 22; fair business. Little Trixie 1; performance good; fair house. Si Plunkard 14.

KALAMAZOO.—ACADEMY OF MUSIC (B.A. Bush, manager): Ed. P. Davis' U. T. C. co. opened the season 1; business fair. Si Perkins 3; fair-sized audience.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): This new house was opened 1 by Julia Marlowe in The Love Chase before a large and fashionable audience. The members of this co., which numbers some distinguished artists, pronounced the new house the most perfect little theatre to be found anywhere.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Wife for Wife to a small audience Aug. 20. Innes' Band delighted a fair house 2. Leroy Sisters appeared 4. Spider and Fly 20.

MINNESOTA.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Corse Payton Dramatic and Comedy co. opened to a crowded house 4.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): "Punch" Robertson Repertoire co. to fine business week of Aug. 27. Mattie Vickers 27; T. Alexander Johnson 13, 14; Devil's Auction 28.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (S. W. Langford, manager): The season opens with an amateur performance Sept. 22 under the direction of Ida C. Ward. The regular season begins Oct. 2 with Bobbe Gaylor in Sport McAllister. Mr. Gaylor permits Greenville theatregoers to have their first glimpse of the living pictures.

MISSOURI.

CAPE GIRARDEAU.—OPERA HOUSE (James P. Scarbrit, manager): W. A. Baker's Colored Minstrels opened the season Aug. 29 to a good house.

CARTHAGE.—FERRIS GRAND OPERA HOUSE (P. F. Herd, manager): Clarke-Parkinson Comedy co. Fair week, Aug. 23-28, to splendid business.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Crumbaugh's Minstrels opened the season here to a top-heavy house 2.

NEBRASKA.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): Mrs. Potter and Cyril Scott opened the season with In Society Aug. 28. Waverly's Minstrels gave an old-fashioned minstrel performance, and pleased their hearers 3. Lincoln J. Carter's Fast Mail closes last two nights of the week.——THE FUNKE (F. C. Zehrung, manager): This house was first opened 29, with Owen's production of the Fairies' Carnival, assisted by two or three hundred young women of this city. The business was not what it should have been, but was fair, considering the extremely hot weather. Four performances were given.

KEARNEY.—OPERA HOUSE (A. H. Barrymanager): Waverly's Minstrels 29.——ARENA: McCafferty's Circus, which stranded here some weeks ago, was sold to-day at auction under foreclosure of mortgage to William Mannix, a hotel proprietor.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): 1-28 season opens at this house Sept. 4 with Mr. Barnes of New York. The Tornado 17; Devil's Auction 28.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): The season at this house was opened by James B. Mackie in The Side Show Aug. 30 to a fair house. The Dazzler to a small audience 3. Aunt Sally 6; Little Speculator 7; Davy Jones 8; The Germans 9; Peck's Bad Boy 10; Jed Prouty 11; Two Sisters 28.——ITEMS: Will M. Cressy, of this city, the Cy Prime of Denman Thompson's Old Homestead co., has closed his summer home on the shores of Lake Sunapee, and opens with his co. in Boston 3.—Nick Glynn, musical sketch artist, has closed with Gay Brothers' Minstrels for the season.

EXETER.—OPERA HOUSE (J. P. D. Wiggin, manager): The season opens 20 with Gracie Emmett in Pulse of New York, to be followed by Eloise Willard in The Little Speculator 22. Richard Golden in Old Jed Prouty 30.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Robert Mantell opened the season here in Monbars and Corsican Brothers 4, 5, to good business.——GORMAN'S THEATRE (Charles L. Gorman, manager): The Pulse of New York drew well 4-6, followed by Man of Iron 6-8.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): Gus Hill's New York Stars played a very successful engagement here Aug. 31. Stetson's Big U. T. C. co. gave two performances, matinee and evening, to fair houses 1. The performance was well received. Powell, the magician, did some clever palming. His Noah's Ark and Sue were good features. The audience was small. Spider and Fly 24; Lewis Morrison 25; Robert Mantell 27; Oliver Byron 28; Wards and James 29; Frohman's Amazons 26; George Thatcher 27, in the Name of the Czar 29.

NEWARK.—MINER'S THEATRE (Col. Morton, manager): Lamion's Fantasma opens 3 to a large audience. Black Crook 20-25.——JACOBS' THEATRE (H. R. Jacobs, manager): The Prospect Street opened to a big house 3. N. S. Wood in The Orphans of New York 20-25.——WALLACK'S OPERA HOUSE: Vivian de Monti's Vaudeville co. opened to a crowded house 2. Rentz-Santley Novelty Burlesque co. 20-25.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Engineer pleased an appreciative audience Aug. 30. The Confederate Spy by Company D, Twelfth Regiment, N. G. N. Y., to a big house 3. J. K. Emmett in Fritz in a Mad House 27; Carl Haswin's Silver King 28.

PATERSON.—OPERA HOUSE: The Engineer opened 3 to a large house, and on the following nights business was good. A Bunch of Keys 7, 8.——AMERICAN THEATRE (Robert Richmond, manager): The Irish-American Four co. to fair audi-

ences week of 4.——EDEN MUSEE (H. E. Toovey, manager): Vaudeville and specialty performers in a continuous performance.——ITEM: Helen Kemp, of Detroit, and a member of W. H. Powers' co. last season, spent a few days in town last week visiting friends.

ELIZABETH.—DRAKE OPERA HOUSE (Louis L. Drake, manager): This new and handsome theatre will be opened 13 with Marie Wainwright in As You Like It.——NEW LYCEUM THEATRE (A. ex. Samuels, manager): Will open 24 with Pauline Hall in Paulton's musical comedy, Dorcas.——ITEM: The Lyceum theatre stage will be under the direction of C. P. Rossman, of Brooklyn.

PLAINFIELD.—MUSIC HALL (J. C. Varian, manager): Charles Dickson in Incog to fair house at advanced prices 1. A Wild Duck gave an excellent performance to a small but appreciative audience 4. Wang 7.——ITEM: Under the new management Music Hall has been renovated throughout. A new drop curtain and scenery will be put up shortly. Another feature of the enterprising manager is the opening of the box office daily, from 8 A. M. to 6 P. M.

NEW YORK.

HARLEM.—Elmer Grandin's Slaves of Gold began a week's engagement at the Columbus Theatre with a special matinee Labor Day. Mr. Grandin as William Hope played with vigor and taste, and Mrs. Grandin was seen to great advantage as Grace Hope. The play was well staged, the scenic effects in the falling mine being received with rounds of applause. On Tuesday night the Red Men attended the performance in a body. After the last act Mr. Grandin, who is a member of the society, was called before the curtain, and responded with a short speech.

ALBANY.—LELAND OPERA HOUSE (F. P. Proctor, manager): Marie Jansen in Miss Dynamite 3. This was the third performance of the comedy, and a large audience was well pleased. Gus Hooge in Von Yung 5; Rice's Surprise Party in 1492 7, 8. Black Crook 10, 11; Kellar 12; Trip to Chinatown 13.——HARMANUS BLEECKER HALL (C. H. Smith, manager): Lost in New York opened to S. R. O. matinee 3; large audience in the evening. Peck's Bad Boy 6; The Engineer 13-15.

ROCHESTER.—LYCEUM THEATRE (H. E. Wolff, manager): When the curtain was rung up on the opening of the house for the season every seat was occupied to witness the Hanlons' Superba, which was presented with a wealth of scenery never surpassed in this city. The many new and original features introduced were warmly applauded. Permanently pleasing was "The Æ'ial Monarch," "The Beautiful Ball," and "The Unreal Man." The cast was excellent and entered into their work with a will that was refreshing. Business was large during the engagement, which closed 2. Rose Coghlan and her sterling support appeared 3 in Diplomacy and A Woman of No Importance. Attendance first-class. Donnelly and Girard 10 to 12.——ACADEMY (Louis C. Cook, manager): A. V. Pearson's Sho attracted large audiences 3-5. The play was finely staged and was well received, and the individual work of the co. was heartily encored. A Modern Heroine 10 to 15.——MUSEE THEATRE (L. F. McFadden, manager): Charles Keene, Cain and Dubois, Jerome, Bonnie Leslie, Willie Walters, and Fiske and Leslie in their specialties pleased good houses 3-5. Variety 10 to 15.——COOK OPERA HOUSE (H. A. Power, manager): The Power of Gold 10-12.

SCHENECTADY.—OPERA HOUSE (S. Gerstil, manager): Donnelly and Girard opened their season and that of the Starrick Aug. 30 with The Rajahmahoo to S. R. O.——ITEMS: Gov. Flower and staff occupied a box at The Rajahmahoo. They were visitors at the Exposition, and were the guests of Hon. F. G. Babcock. The season opens auspiciously at the Starrick.——Manager Gerstil will be ably assisted by Charles A. Bird, as well and favorably known by the profession. Mr. Bird will have entire charge of the press work, etc.——C. H. Arrighini continues to act as treasurer, while the orchestra, under the leadership of William Gerstil, is second to none in Western New York.——Advance sale brisk for Time Searcher 5.——Rose Coghlan in Diplomacy 13.

LYONS.—MECHANIC HALL (John Mills, manager): Arrie Boyd opened the regular season in The Country Squire 3 to a large and well-pleased audience. Private Secretary 14.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Alabama, Aug. 30; good business. 8-10: Eo. 0.45; unfavorably situated audience. Spider and Fly 3; good business. Rose Coghlan 6; Gloriana 10; The Circus Clown 13; Lillian Lewis 20.

HUDSON.—OPERA HOUSE (F. H. Kells, manager): The season opened here Aug. 29 with A Railroad Ticket to a large audience. The Black Crook to good business 30. Gloriana to a deserved y small audience 3. The Banker 12; Ulric Abercrombie 13; The Kid 20.

JAMESTOWN.—Sherman Allen, of the late Allen's Opera House, which was destroyed by fire Aug. 4, is now contemplating re-building. He secured Jones Institute. The fire has now been decided to have been caused by lightning striking the electric wires and running into the roof over the stage. The walls are all standing and in good shape. They are the best constructed walls in the city. There are two fine brick all around the theatre. It is expected that the new theatre will be as fine as any in the State.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Clement Bainbridge opened in Alabama Aug. 29 to excellent business. Donnelly and Girard in The Rajahmahoo 31 to a large and well pleased audience. Spider and Fly 2 to fair business.

BINGHAMTON.—STATE OPERA HOUSE (Clark and Robinson, managers): Spider and Fly 2; large and well pleased audience. Derby Runout 6; Texas Steer 10.——GRAND THEATRE (A. A. Pennyvoure, manager): The house opened with a seventh's vaudeville co. to large business. The house presents a very handsome appearance in its new dress of scenery and interior decorations.

MIDDLETOWN.—CASINO THEATRE (H. W. Covey, manager): H. B. Leavitt's Spider and Fly Aug. 29, to fair business. Boyt's A Trip to Chinatown 5. S. R. O. 6.

PENN YAN.—SHERWOOD OPERA HOUSE (C. H. Sears, manager): The Burglar opened the season Aug. 29 to fair business. A Trip to Chinatown 10.

AUBURN.—DUTTON OPERA HOUSE (E. S. Newton, manager): Iron Mountain opened the season Aug. 30 to The Prima Donna to a big house. Little Egypt opened a three days' engagement to a crowded house 3.

WATERLOO.—SCHANCK OPERA HOUSE (C. C. Gritzbey, manager): A. Q. Scammon's Burglar co. opened the season 1 to a large and fashionable audience.

PENN YAN.—OPERA HOUSE (F. S. Cunningham, manager): Rice's Surprise Party to 1492 Aug. 31 to a large audience. A Trip to Chinatown 3 pleased one of the largest audiences ever assembled in the Depot.——ITEM: Fred. Taylor has left here to manage the opera house in Newberg. The season here has opened very favorably under the new manager, F. S. Cunningham, who has location up to date.

SARATOGA SPRINGS.—TOWN HALL (J. H. Putnam and Co., managers): Archie Boyd in The Country Squire drew a large and enthusiastic audience Aug. 29. Rose Coghlan appeared in Oscar Wilde's drama, A Woman of No Importance to a large audience 1.——PUTNAM MUSIC HALL (J. H. Smith and Co., managers): James Corbett in Gentleman Jack to a large business all 'Mon closed a successful two weeks' engagement 1.——CONGRESS SPRING PARK (Garland's orchestra and band closed their Summer's engagement here in a farewell concert 3.——TOWN HALL: Sidney Woodworth and co. gave an excellent concert 3 to a light house.——ITEM: Minnie Hauk was a visitor here 1. She came from Vancouver on her return trip around the world. She left New York last December, and has traveled through Egypt, India, Siam and Japan. She sails for Europe 6.

UTICA.—OPERA HOUSE (G. E. Day, manager): Rose Coghlan presented Diplomacy 3 before a large and highly delighted audience. The play was beautifully mounted. The star and co. were called before the curtain at the close of each act. A Trip to Chinatown 10; The Circus Clown 11; Rice's 12-15.

WAVERLY.—OPERA HOUSE (J. E. Murdock, manager): Arthur Dunlap's Minstrels in A Stranger opened the season here 5 to a good house. Performance good; encores very frequent. A return date is expected. The Engineer 13.

CONOES.—CITY THEATRE (Powers and Williams, managers): Springer and Welty's Black Crook co. 3.——ITEM: Vann Newell, of the B. C. co., sprained his ankle here 3. Hackle's Side Show 6.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Black Crook opened the season 1, thoroughly pleasing a large audience. Rice's 1492 to S. R. O. 4. James R. Adams in A Crazy Lot 6; Power of the Press 11. Mr. and Mrs. Ed. Lock, formerly of the Baker Opera co., are playing with Rice's 1492. Harry Sling left town recently to go in advance of Mr. and Mrs. Robert Wayne in Wages of Sin.

ITHACA.—THE LYCEUM (W. M. Gutstadt, manager): The season opens with Hoyt's A Trip to Chinatown 12. Rose Coghlan 14; Mea and Wemen 17; The Dazzler 19; The Bostonians 29.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): The house, after being dark for two weeks, opened again on 3 with Rice's Surprise Party to 1492, to be followed by J. R. Adams in A Crazy Lot 7.——ITEM: Samuel Macklin, a well-known tenor singer of this city, left here to join the Hayward's Celebrities and Julian Jordan's co. consolidated.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Men and Women 3; small audience. Black Crook 6; Trip to Chinatown 8; 1492 10; Railroad Ticket 12; Power of Gold 13.——ITEM: The many friends of Marion Manola-Mason in this city were painfully shocked to hear that she had become insane. It was she and Jack Mason that opened the Van Curler Opera House here, and she made a host of friends.

SYRACUSE.—BASTABLE THEATRE (Frank D. Bennessy, manager): Archie Boyd in The Country Squire to fair business 3, 4. Rose Coghlan in Diplomacy drew well 5. Von Yorson 6-8; Struck Oil 10 12.——WIETING OPERA HOUSE (Wieting and Reis, managers): 1492: Recruiter drew well in The Prima Donna 11 1. A Railroad Ticket 10, 11; A Trip to Chinatown 12.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Tom L. Sullivan in A True American to a heavy upper house 29-1. Jane was fairly attended 3-5; Lost in New York 6-8; George W. Monroe 10 12.

WARSAW.—OPERA HOUSE (S. H. and S. E. Shumway, managers): Uncle Hiram 5; fair business.

PENN YAN.—MUSIC HALL (William Bright, manager): 1492 Aug. 30 to a good audience. A Trip to Chinatown 5; large house. The Power of the Press 12.

BATTAVIAN.—PRATTS ACADEMY OF MUSIC: A trip to Chinatown 4; full house.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Beatty, manager): The season at the Academy will be a brilliant one, for Manager Beatty has the best attractions which come South this season. Sewell Brothers in The Question 5; Cyrano 10 12; Milton Nobles 17.——ITEM: Metropolitan Hall is undergoing repairs, new chairs are being put in, and I understand the house will be complete in every respect. Manager Beatty is experienced and popular with both the stage and professionals.

OHIO.

CLEVELAND.—GRAND OPERA HOUSE (J. G. and R. W. Miller, managers): Temptation of Money Aug. 30 1; good business. Harry Morris' Entertainers opened to a good house 3-5. Cora Stuliner 6 12; Watkins' Opera co. 13, 15.——BIJOU STREET THEATRE (Albert G. Owens, manager): Julia Bartlette opened to a packed house 3-5. Murphy and Park 6 8; Ed. F. Day 10 12.——ITEM: The opening of the new Bijou Street Theatre was very auspicious. The handsome playhouse was packed and Miss Bartlette and the principals responded to frequent encores. The Bijou Street Theatre is the finest playhouse ever erected in this city. Under the able management of Mr. Owens it will certainly be a success. The executive staff is as follows: Verner Rankin, treasurer; Frank Kavanaugh, assistant treasurer; Ed. F. Bicster, advertising agent; Fred. Shellenberger, musical director; Albert Cowles, stage mechanic; Dan Owens, electrician; Ed. Foster master of properties.

TIFFIN.—MOORE'S OPERA HOUSE (E. B. Hubbard, manager): Julia Walters presented Side Tracked Aug. 29 to a large and pleased audience. Howard Watt's Lands opened a week's engagement 3 to a well-pleased audience, presenting In Dixie's Land.

URBANA.—CITY OPERA HOUSE (Elvin and Van Gilder, managers): The house closed Aug. 29 to good business. Antipoea will closed.——ITEM: Wm. Kingdom, the Arabic bone player, left here Tuesday morning, 28, to join the Ely and Angell Comedy co. at Fayette, O., for a sixteen weeks' tour.

CARROLLTON.—GRAND OPERA HOUSE (Hank Taylor, manager): The house will be opened 8 by the Bundy Granger co. Hank Taylor, who is booking for many houses in Eastern Ohio and Western Pennsylvania, will have entire charge of the bookings for this house, which assures first-class attractions to the amusement-loving public of this city.

TOLEDO.—PEOPLE'S THEATRE (Brady and Osgood, managers): McCarthy's Cat opened to a fair house 3 and continued to play business during the week. Rose Coghlan 10, 11; June 13, 14; Side Tracked 17, 18.

WOOSTER.—THE OPERA HOUSE (H. A. Wagner, manager): Side Tracked Aug. 29; opened the season. Performance good. Gorton W. Rock in Hoss and Hoss 4.

CANAL DOVER.—THE POWELSON HOUSE (Schaar and Co., managers): In Harry's Stead 3-5; good business. Side Walkers in Side Tracked 6, 7. Z. Little's World 10, 11.

LANCASTER.—CHESTNUT STREET THEATRE (Mrs. Clara B. McNeil, manager): Augustin Ravelle in The Boy Tramp 1; good business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Pol a, manager): Side Tracked Aug. 29; good business. The Price of Prejudice 30; small business. Hoyt's Jonson in her new play, Miss Dynamite, 5.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Howard Wells Black 27 5; business fair. Rooney and Bach to Ft. Angel's Hall 5; business good.

CANTON.—THE GRAND (L. B. Cool, manager): Temptation of Money Aug. 28; good business. McCarthy's Cat to fair business 3.

SANDUSKY.—DICKSON'S GRAND OPERA HOUSE (Harry Dickson, manager): Side Tracked Aug. 29 opened the season to a large and appreciative audience.

SPRINGFIELD.—OPERA HOUSE (C. E. Rolfe, manager): Temptation of Money Aug. 29 to a small audience. Play and co. good. Side Tracked 31; Hands Across the Sea 4.

ASHLAND.—OPERA HOUSE (Reese and Hoolower, managers): Julia Walters in Side Tracked 3; fair house. Performance very good. Good specialties week, succeeding the roller skate craze. Charles Prohasco's co. in June 10.

SPRINGFIELD.—SCHULTZ'S OPERA HOUSE (S. D. Schultz, manager): Murray and Mack in Finnigan's Ball 3. Prof. Herbert Dillon is musical director of this co. and will receive a warm welcome from his numerous Zanesville friends. J. C. Dunn left 30 to join the Little Trixie co. as leader and general specialties.

MIDDLETOWN.—GOSS'S OPERA HOUSE (J. C. Sheridan, manager): The house opened with Finnigan's Ball to a fair house 4.

FINDLAY.—DAVIS OPERA HOUSE (W. C. Davis, manager): Side Tracked Aug. 28; good business. J. W. Carter and John Lavelle's new play, The End of the World, was produced here 3 to fair business. The play was dramatized by Mr. Carter from the Rev. Edward Eggleston's book of the same title, and was well received. John Lavelle will act as manager. Due: A. Y. Pearson's Sho 10.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Barlow Brothers' Minstrels appeared Aug. 28. Geo. J. B. Gordon, baritone, 6; Murray and Mack in Finnigan's Ball 10.——ITEM: Pearl Revere has joined the Stock's Magic and Musicano.——Lida Dexter has gone to New York.

CHICAGO.—APOLLO OPERA HOUSE (Lewis Sittenmacher, manager): Julia Walters in Side Tracked Aug. 29; good house.

SALEM.—GRAND OPERA HOUSE (Giles and Aichbaur, managers): McCarthy's Cat opened the season here Aug. 31. Hi Henry's Minstrels to good business 4. Julia Walters in Side Tracked 6; Wanda Granger 11. Owing to the disbandment of Gordon and Summers' co., Fair week, 7, is open here.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): A Breezy Time pleased a large audience 3. Charles A. Loder 10.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): A Breezy Time Aug. 31; Oh, What a Night 4; fair houses and good performance. A Wild Duck 7.——ASSEMBLY BUILDING (N. S. Way, manager): Wild Oats Sept. 10 with A Bunch of Keys.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiller, manager): George Thatcher in About Gotham opened the house Aug. 29 to a large and well-pleased audience. The Girl I Left Behind Me 1; fair attendance. Rabb Comedy co 3-5; good business. In the Name of the Czar 12; The Side Show 13.

READING.—GRAND OPERA HOUSE (George B. Miller, manager): Opened with the City Sports Aug. 29, 31; large audiences.——ACADEMY OF MUSIC (John D. Stoler, manager): Opened with The Fencing Master 25 to a large audience. George Thatcher's Mountain Dress a large house 1. Fitz and Webster gave an excellent performance of A Breezy Time 4; large house.

SHAMOKIN.—SOUTH AVENUE THEATRE (F. M. Cushenoff, manager): Land of the Midnight Sun opened 3 to a large and fashionable audience. A fine play and co. very satisfactory; White Squadron 10; Frank James 11.

SHENANDOAH.—THEATRE (F. J. Ferguson, manager): The World was the opening attraction here Aug. 30, and was greeted by a good house.

WILKESBARRE.—GRAND OPERA HOUSE (H. H. Burgunder, manager): Dark.——MUSIC HALL (Alfred Sheehy, manager): The Police Patrol opened Aug. 30 to S. R. O., and drew crowded houses during their three nights' engagement. Hattie Bernard-Chase in Little Coquette opened a three days' engagement 4, and is drawing fair houses. The performance concludes with a series of living pictures.

ERIE.—GRAND NEW OPERA HOUSE (Frank H. West, manager): The season was opened 3 by Jane Coulson in Romeo and Juliet to a large and well-pleased audience. Spider and Fly 13.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Lem L. Gensler, manager): Gus Hill's Novelty co. 3; good-sized audience.——ITEM: Lamb' Band Concert 11 appeared at Athletic Park for the benefit of one of our bands in the dinner business.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Rice Johnson 29 to 31; 29 minute opened the regular season to a large and delighted audience. The Wonderland D'Ore Museum, Joseph Gould, manager, opened 3 to a large attendance.

PHILIPSBURG.—MUSIC HALL (C. R. Allen, manager): Charles A. Loder in Oh, What a Night opened the season here to S. R. O. A Breezy Time pleased a large audience 3. A Wild Duck 5; Old South 9; Chauncey Case 12; An English Night 13.

ALLENTOWN.—ACADEMY OF MUSIC (K. A. Wetherill, manager): The Academy presented a brilliant appearance on the evening of Aug. 29, Night on a Sea Dollar, and was a large and fashionable audience, the season was opened under the most auspicious circumstances by the Wallace Opera co. in The Fencing Master. George Thatcher in About Gotham 30; good-sized audience. A large audience greeted The Girl I Left Behind Me 3.——ITEM: Handsome souvenir programmes, containing portraits of well-known actresses, were distributed by the management on the evening of the opening. John Bloch, the most popular manager in Eastern Pennsylvania, attended the opening performance. It must have been exceedingly gratifying for Mr. Bloch to hear the many words of praise spoken on all sides for the changes made in the Academy, and good patronage, I trust, by our people will prove their appreciation for the efforts.

SCRANTON.—THE FROTHINGHAM: Shaft No. 2 by Frank Lenz and co. to good business. The electrical effects were fine.

BUTLER.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Little's World was Enough for the holiday trade, opened to a large and appreciative audience 2. Jane Coulson in Romeo and Juliet gave general satisfaction to a big house 4.——ITEM: The members of Little's World co. were entertained by Manager Arey at Prospectville, and in consequence Manager Arey played Captain Dixon in The World.

SHAMOKIN.—GRAND OPERA HOUSE (John H. Mauser, manager): The season opened 3 with The Banker's Daughter co. to S. R. O. Gus Hill's Novelty co. to a large and well-pleased audience. The Spider and the Fly 10.

ROCHESTER.—OPERA HOUSE (Miller and Reed, managers): The New Wonderland opened the house here with a fair business 3, 4. Gus Hill's Novelty co. 5.——ITEM: The local lodge of Elks entertained Frohman's Country Ball for their first annual benefit 29, and the function proved to be one of the society features of the season.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Hartman, manager): George Thatcher's Minstrels and Fanny C. Rudy co. Aug. 30; small but appreciative audience. Wife for Wife 15; The Trolley 19.

JOHNSTOWN.—ADAMS'S OPERA HOUSE (Harry and Will G. Adams, managers): The latest Wanding to modernize houses of entertainment take.——ITEM: Gus Hill's Novelty co. (J. D. Bonner, manager): The Fencing Master to a good house of a-- second prices.

SCRANTON.—ACADEMY OF MUSIC (S. H. Burgunder, manager): The Fencing Master Aug. 28 to a large and well pleased audience.

READING.—G. A. R. OPERA HOUSE (John J. Quay, manager): Hattie Bernard-Chase and co. opened their season here Aug. 30 in Little Coquette. The co. has been rehearsing here for a week.

YORK.—OPERA HOUSE (H. C. Petty, manager): Cattson A. Loder in Oh, What a Night drew a big house 4. Wife for Wife 5.

PITTSTON.—MUSIC HALL (J. A. McDonald, manager): Spider and Fly opened to a large audience. Rising Generation 11; Rooney Time 12.

ALTOONA.—SEVENTH AVENUE OPERA HOUSE (Lyons and Hosier, managers): The Fencing Master to large audience. Robert Downing co. 13.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (G. E. Blanchard, manager): The Irish Artist was presented by Chauncey Olcott to a rather smaller house than the co. merited. Gleason Brothers in The Gilhooleys Abroad 6; Robert Russell in The Cardinal Richelieu 8.

WESTERLY.—SHEEHY'S OPERA HOUSE (C. B. Sloan, manager): The three acts in The Gilhooleys Abroad played a fair-sized house 5. James R. Adams in A Crazy Lot 10.——ITEM: Harry Jamieson was in town 5, in advance of Lewis Morrison's Faust.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Stamps, manager): 4 to 10. A farce comedy by William F. Carroll, opened the house 3 and pleased the large audience assembled. The engagement continued through the first half of the week. Al. G. Field's Minstrels 13, 15.——THE BIJOU (Sloan and Reilley, managers): A Lonely Boy closed a fairly successful week 3.——THE ACADEMY (Bellamy to dozing light business.——ITEM: Kersey Wells and her husband, Monte Collins, both of the co. 10 co., have the sympathy of a large circle of friends in their bereavement. The sad news of the death of their baby in Brooklyn was received just before they had to go on the stage here.——Monte Carlos Shelley, Monteville's talented and gifted young pianist, is to appear in concert this season under the management of the Weber Piano co. The Count will not open the season until 20. From the time on Manager Dunn promises there will be a rush of good things. His bookings show he will have a splendid line of attractions.——The working force for the Vendome for the season will be W. A. Stamps, manager for South, Jefferson, Starr and Ryman, the house; Allen Fox, treasurer; Mitch Sobel, assistant treasurer; Gordon Fletcher, musical director; Charles Johnson, door assistant; Mat Bryant, chief usher; E. H. Brown and William Tuohey, doorkeepers; W. W. Hale, advancing agent; T. C. Allen, master of

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properties.——For the Bijou: John Keltner, business representative for Brown and Reilly, the lessees and managers; Edgar Phelps, treasurer; Professor Thomas, leader of orchestra; W. E. Cummins, bookkeeper; Eugene Jones, advertising agent, and Vernon Phelps, chief usher.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Nellie McHenry in A Night at the Circus Aug. 26 to a fair-sized audience. The Hustler gave a very good performance to a large crowd 3. Down in Dixie 10.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Nellie McHenry in A Night at the Circus Aug. 30 and matinee 31, gave two excellent performances to light business, owing to very warm weather. Davis and Keogh's Hustler co. 4 gave a very satisfactory performance to a good-sized house. Down in Dixie 11.——ITEM: Will Albert has charge of the box office this season. Mr. Albert is popular here, and we are delighted to have him back in his former place doing everyone the best seat in the house.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Levy and Turner, managers): The regular season opens here 29 with Thomas J. Keough in repertoire. Everything looks bright in this part of the State, and the managers look forward to a more prosperous season than ever before.

EL PASO.—RYAN'S OPERA HOUSE (McKie and Sweten, managers): Lady Wintermere's Fan opened the season night 1 to S. R. O.

HILLSBORO.—LEVY OPERA HOUSE (A. T. Ryan & Co., lessees and managers): Aunt Granger will open the season 6. Your correspondent is building a hotel, which will be made for occupancy Oct. 1. Needless to add, ye Thespian will be welcome.

AUSTIN.—SILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The season opens 13 with Nellie McHenry in A Night at the Circus. Call omitted, this one billed for as has canceled his engagement.——ITEM: Capt. McCarty has been appointed local manager of Sillett's Opera House.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Richard Harrison's co. presented Old Lavender, Reilly and the 400 Corbett's Aspirations, and Betsy and the 400 in the order named Aug. 26 31. Excepting the first night when Betsy was the bill, houses were very poor for such a co. The engagement, when one for six nights, was cut in order that the co. might make railroad connections.——LYCEUM THEATRE (T. F. O'Malley, manager): Coulter Combs played to good houses all the week. Miss Annie O'Malley, who has a wonderful baritone voice, made a hit by introducing the song of "Sue or Me." Next week, The Texas.——ITEM: Harrigan's co., under the direction of our old friends, Harrisons and Manley, spent their time in a round of pleasure at the various bathing resorts on the great Salt Lake and at the sulphur baths and hot springs. In looking over the archives of the Salt Lake Theatre Mr. Manley found some props that were made specially for him twenty three years ago. Stage Carpenter Evans and Mr. Manley enjoyed a talk over old times when Brigham Young was alive and regularly occupied a stage box.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Dazzler 8; Gorton's Minstrels 9; Richard Golden 10.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Old Jed Prouty 4, 5. Richard Golden scored his usual success here, and on being called before the curtain made one of his characteristic speeches. The Dazzler 6, 7 opened to S. R. O. The Cadet 11; The Black Crook 12; Lewis Morrison's Faust 27; A Trip to Chinatown 28.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Col. J. W. Neal, manager): The Dazzler to a large and delighted audience Aug. 29.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duffey, manager): The Operator was presented by the Norfolk forces to a fine audience 3. The piece seemed to please the gallerian best.

LYNCHBURG.—OPERA HOUSE (E. R. Gilbert, manager): The Charter was presented Aug. 30.

ALEXANDRIA.—HALL'S OPERA HOUSE (J. E. Hall, manager): The season in this city will open to-night an elaborate production of Damon and Pythias by Edwin Forry and Wm. Lee Crosier, the young society girl who made her debut here last Spring as Virginia. Miss Crosier has talent of a high order. Young Mrs. Winthrop 29.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lasell, manager): Nellie McHenry in A Night at the Circus Aug. 28; The Hustler 31; both to fair business. Charles Frohman's The Girl I Left Behind Me 10.

WASHINGTON.

TACOMA.—THEATRE (John W. Hayes, manager): Friends Aug. 28; light house.——NEW SEATTLE THEATRE: E. E. Gaskey, manager, has leased the house to Lavelle and Co., who will open 3 or 10, and are.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Friends was presented Aug. 27 to a large house, with Edwin Milton Royle in the leading role. It was a success in every way.

WEST VIRGINIA.

HUNTINGTON.—DAVIS THEATRE (Joseph Gelbach, manager): The Opera House opened Aug. 30 with Bailey Brothers' Minstrels.

WHEELING.—OPERA HOUSE (F. Rieter, manager): Our Flat 27 to a second generation of rats very smoothly. Silver Wedding 5, 6 to fair business. Good co.——GRAND OPERA HOUSE (Charles A. Foster, manager): Holmes and Augustin Burleville 3-5, return engagement, to splendid business in their new play, Call Me. 10, which is a success in every way.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Gerrish Brown, manager): Gustave Frohman's Jane 28, played to good business and a delighted audience Aug. 29.

GREENBUSH.—GRAND OPERA HOUSE (J. E. Wilson, manager): Week ending 1 Herbert L. Flint and daughter Baroda, mentalists, in hypnotic entertainments. Crowded houses.

WAUSHARA.—CASINO (Lee S. Orth, manager): Thomas Bath Aug. 29; good business. A Trip to Chinatown 3; Police Inspector 7; Julia Marlowe to fair to Love Cause.

LA CROSSE.—THEATRE (J. Stradigke, manager): Mr. and Mrs. Lindon and daughter assisted by local talent, presented The Son of Monte Cristo Aug. 31 to fair business. "French" Robertson opened a week's engagement 3 to S. R. O.

WATERLOO.—OPERA HOUSE (F. E. Lechinger, manager): Professor Ammann's co. Aug. 30 31; fair business. Select and Canvas. Pre-filling match, drew a large house 31.

ASHLAND.—OPERA HOUSE (Shorter Brothers, managers): A Turkish Bath 6; Andy Amman in A Close Shave 10. Robinson and West's Minstrels

[CONTINUED ON PAGE 16.]

MIRROR INTERVIEWS.

De Wolf Hopper.

In the estimation of comic opera audiences, De Wolf Hopper is a prince of fun-makers. As a general rule, a singing comedian is apt to be classed as such because his attempts at singing only result in raising a laugh. But Hopper has a fine voice, and knows how to sing. His vocal achievements, however, are not to be compared with his repertoire of comicalities. He is, indeed, a fellow of infinite jest both on and off the stage.

The present interview took place at his flat in Thirty-ninth Street. And this is what he said:

"My career? Go to McKinney! He's got lots of my careers in a scrap book. All sorts and sizes. These alibi-sketches of my life have got me so jumbled up that I don't know where I'm at or who I am, anyhow."

"That's why I want to get things right once for all. Come now, think hard, and give me an authentic statement of facts concerning yourself and your career."

"Very well! I'll tell you the secret of my life. I was born thirty-odd years ago—in 1858—at Gotham-by-the-Sea. The town is now chiefly remarkable for the Polo Grounds where the Giants daily every Summer with the national game of base ball. If I hadn't seen the Giants play ball I never could have recited "Casey at the Bat"—that's my *piece de résistance*—at benefits when I can't work myself up to a proper emotional pitch to play Juliet. They call me a laugh-maker. My boy, it was not always thus! I had aspirations once to sing Mephisto and act Claude Melnotte. But I've come to the conclusion that there is no finer and nobler calling in the world than to make people forget their troubles by making them laugh. In my opinion the effort to provide harmless, wholesome and refined fun is a worthy vocation."

"And at what stage of your career did you arrive at that conclusion?"

"I'll answer that by relating a true incident; in fact, several true incidents. Some years ago there was an Actors' Fund benefit in Chicago. Before the performance Jeff de Angelis and I were rehearsing the burlesque balcony scene from Romeo and Juliet, when to my horror I noticed Signor Salvini looking on from the wings. I thought he would be horrified at our desecration of Shakespeare, but to my surprise he began to laugh as soon as it dawned on him what we were about, and he laughed until the tears rolled down his cheeks. Shortly afterwards Salvini went on to act the arena scene from The Gladiator. It was the greatest acting I had ever seen, and I was all pent up with emotion. As the representative of the Actors' Fund, it was incumbent on me to thank Salvini for appearing at the benefit. This I did as he came off the stage, before I had time to control my feelings. As he spoke very little English I tried to express myself in Italian. The great actor noticing my emotion broke in with, 'Your tears speak so much better than your Italian. You also cause the tears to flow—only in a different way.' When I went on to sing my topical song at the regular performance that evening, I could not help contrasting the triviality of my work with that of the great Italian actor, and I almost felt ashamed of my calling. That's one incident."

"What was the other?"

"I'm coming to that. I was playing in Boston some time after that benefit. Between the acts Will. Hastings came to me and exclaimed, while shaking me warmly by the hand, 'God bless you, Hopper! You have done my mother more good than could have been accomplished by all the ministers and doctors on earth.' He then told me that his mother had been inconsolable since the death of his brother, Ed. Hastings. She had been in deep mourning for nearly a year and a half. Nothing seemed to make her forget her great sorrow. That evening he had induced her to take a drive, and before she realized where he was taking her to, he had her inside the Tremont Theatre. Presently some of my antics attracted her attention, and she broke out in a hearty laugh, and enjoyed herself hugely throughout the performance. That settled it. I said to myself, Salvini couldn't do that, and I made up my mind that I wouldn't exchange my capacity for creating wholesome laughter for any other profession in the world."

"And how did you discover that your real vocation was that of a laugh-maker?"

"I'll tell you of my evolution from a leading man to an operatic comedian. I began my professional career about fourteen years ago, after having had considerable experience as an amateur actor. I invested the money that had been left me by my father in a company of my own. It was known as the Criterion Comedy company. Jacob Gorche was the manager, and F. F. Mackay the stage manager. My initial role was that of Talbot Champneys in Our Boys. For four years thereafter I lost money trying to win fame and fortune as a theatrical manager. Finally, I was wrecked by the lack of draught in a piece called One Hundred Wives. Then I secured an engagement to play the hero in Edward Harrigan's production of The Blackbird. The engagement lasted eleven weeks, and I devoted the rest of the season toward cultivating my voice with a view to appearing in grand opera. The following year, however—that was in 1884—I signed for two years with the Madison Square Theatre, and played Pittacus Green in Hazel Kirke and Owen Hathaway in May Blossom. During the Fall of the second year I secured my release and joined McCaull's Opera company."

"Did McCaull engage you as a singing comedian?"

"No. I was originally engaged for the roles subsequently allotted to Mark Smith. At the last moment I was cast as Pomeret in Sousa's comic opera called Desiret. My first appearance in the part took place in October, 1884, at the Broad Street Theatre, of Philadelphia. While with McCaull I appeared in Don Caesar, Lorraine, Bellman, Josephine Sold By Her Sisters, The Black Hussar, Falka, Boccaccio, Fatinitza, The Begum, Clover, The Crowing Hen, The Beggar Student, The Lady or the Tiger, and Captain Fracasse."

"When did you begin starring?"

"In 1890. Locke and Davis brought me out in Castles in the Air. The box-office receipts in New York can hardly be described as plethoric, but they made $14 000 in seventeen weeks on the road. Locke and Davis, however, had too many irons in the fire. So I finished the season on my own account. The following season I produced Wang, which was a howling success, and laid the foundation of my comic opera fortune. Della Fox, you remember, had a song about a pretty girl and some other fellow, that was sung all over America."

"Was Panjandrum as great a success as Wang?"

"No! Panjandrum made money, but we played Wang for two seasons."

"And how about Dr. Syntax?"

"Dr. Syntax is a great go. The audience is a symphony of merriment from start to finish. I think the opera is good for two seasons beyond a doubt. Why I'm booked now to play Dr. Syntax in San Francisco in October, 1895. It's the first part that I've played in a long time that has a *raison d'etre*. I introduce some wild absurdities, but that's because my audiences like them. No rational human being, for instance, would indulge in such a terpsichorean dilirium tremens as I introduce in the grotesque dance with Alice Hosmer in the first act. But for all that the role of Dr. Syntax gives me a chance for rational characterization. People don't come to see me in the same spirit that they go to see Irving. They want to be amused in my case. But I aim to offer artistic amusement. That's why I don't sing a single topical song in Dr. Syntax. Anybody can obtain laughs by singing a topical song if the author has supplied clever lines."

"Do you yourself introduce some of the bright lines in Dr. Syntax—for instance where you tell the stuttering girl who is climbing down the ladder not to stutter with her feet?"

"Well, I happened to introduce that particular line, but as a general thing I am simply interpreting the libretto of Cheever Goodwin."

"What is the expense of staging a comic opera?"

"It differs, of course, according to the production. Panjandrum cost $23,000. That amount includes the cost of the scenery and properties. It is our custom to reproduce everything on the road exactly as we give the performance in New York. Every member of the cast, every chorus, every property, and every scene, is taken with us when we leave New York. When we are through with an opera we lease it to somebody else, but we take no further responsibility for the production."

"Don't you find it very trying to skip, hop, jump, dance, sing, and talk as much as you do night after night?"

"On the contrary. I like it. I couldn't live without it. I'd rather act than eat, and I don't know but I'd a little rather act than see a first class baseball game. No one but an actor can realize the sensation of delight that takes possession of your whole being when your efforts to please meet with an enthusiastic response on the part of the audience. The sensation cannot be described. It lifts you out of yourself into the seventh heaven of rapturous bliss."

"But do you consider a momentary outburst of applause an adequate reward for all the hardships you have to undergo during the season?"

"I do, indeed. If I can make people laugh from Maine to California, I am willing to make any sort of sacrifice. No one can realize the endless details and the enormous amount of work required before the first production of a new comic opera. In the case of Dr. Syntax the principals rehearsed for three weeks, day and night, and the chorus girls rehearsed for five weeks. You can imagine how happy I felt when I realized after the first act that the opera was likely to prove a success. Apart from artistic considerations, it meant that I had not invested a large sum of money in a losing speculation. In Dr. Syntax, you see, I broke away from hackneyed traditions. There are no gorgeous thrones in it, and all that sort of spectacular clap-trap. We appeal to artistic tastes, and I think that the woodland scene in the first act is simply charming in its realistic reproduction of autumnal foliage."

"Do you attend to the management of the company at all nowadays?"

"Of course, there is a certain responsibility in such matters that I have to shoulder, but I have two excellent lieutenants in B. D. Stevens and John W. McKinney. Ben Stevens was largely instrumental in bringing about the success of the McCaull Opera company, and he has piloted all of my starring tours with remarkable managerial acumen and tact. McKinney has been our advance representative from the start, and the universal opinion seems to be that both Stevens and McKinney are not only hustlers from hustlerville, but jolly good fellows as well."

Then Mr. Hopper pulled out his split-second watch, which was presented to him by the Long Island Railroad for his recent vocal efforts in connection with Sousa's Band at Manhattan Beach. When he realized that it was nearly two o'clock, he called out in stentorian tones, "Ed! Ed! It's time for the matinee. If you don't hurry up you'll have to play the part of The Girl I Left Behind Me."

"Ed" was no other than Edna Wallace, now Mrs. De Wolf Hopper. When she came into the room, and I was introduced to her, I came to the conclusion that when Mr. Hopper as Dr. Syntax describes the type of American girl known as a 'corker,' and incidentally remarks that she's the kind of girl we all like to marry, he probably had his own wife in his mind's eye, Horatio. A. E. B.

A HANDSOME THEATRE.

The Academy of Music, Jersey City, has been greatly improved this Summer, and may now be said to be the prettiest theatre in New Jersey. It is managed by Mrs. Ettie Henderson, one of the few women who have shown great aptitude for theatrical direction. Mrs. Henderson is assisted by her son Frank, and Harry Hyams is business manager of the house.

The improvements to the Academy have practically transformed it into a new theatre. They include a new arrangement of the entrance; a beautiful new drop-curtain, painted by Arthur Voegtlin, representing "Sappho and her Maidens;" a new adornment of the proscenium and the walls; a renovation and refurnishing of the boxes; new frescoes and draperies; and many other ornamental features.

The floors and main staircase have been newly carpeted, the seats newly upholstered, and there is no nook or corner of the theatre that has escaped careful attention. Mrs. Henderson has booked an excellent line of attractions, and under her enterprising and liberal management the Academy ought to enjoy the best season in its history.

OPENED WITH ECLAT.

The New Grand Opera House at Pittsburg opened on Monday, Sept. 3, with The Prodigal Daughter. The house during the Summer had been so changed as to make it in the nature of a revelation to the audience that occupied every inch of room on the opening night. The decorations are a combination of ivory, pink, apple-green and gold. The draperies are artistic in design and rich in material; new scenery; drop curtain; new stage, and the most brilliant lighting ever seen in a Pittsburg theatre were the radical changes. In the audience were many of Pittsburg's most distinguished citizens, the boxes being occupied by judges of the courts; the Mayors of the two cities; Frick, the Carnegie partner, and his family, besides many others. In the body of the house the Pittsburg Elks were out in force, accompanied by their families. The business continued large throughout the week, notwithstanding the heated weather. Many telegrams were received from members of the profession, wishing Lessee Davis and Manager Shwab every success in their new undertaking. Altogether the venture has been launched under most flattering auspices.

MR. MINER'S LIEUTENANT.

J. Charles Davis has been appointed to his former position as chief of staff for Henry C. Miner, with headquarters at the Fifth Avenue Theatre.

Mr. Miner is about to go to Europe, where he intends to pass the Winter, and from past experience he knows that he can place full confidence in Mr. Davis to act as his representative.

This, however, will not sever Mr. Davis' connection with F. C. Whitney's enterprises, as by special arrangement with Mr. Miner, he will continue to act as general manager for the Whitney Opera companies.

Mr. Miner told a Mirror representative yesterday that he contemplated an entire change of policy at the Fifth Avenue Theatre, and that he was weary of dividing the gross receipts with other managers when he could furnish his own attractions, hinting, without going into particulars, that he might produce plays himself at the Fifth Avenue. The trip abroad, therefore, is probably to secure material.

SUCCESS IN ANOTHER FIELD.

Mabel Fenton (Mrs. Ross), who with her husband won great note on the vaudeville stage under the name of Ross and Fenton, recently retired from the profession, evidently at the height of her career. It now appears that Mrs. Ross, although very successful on the stage, had a greater ambition in another direction. She has started on original lines at 135 West Forty-fifth Street, an establishment for models, and already employs thirty young women, under the supervision of an artist whom she secured direct from Felix, of Paris.

CALVE SERIOUSLY ILL.

Bad news comes to The Mirror from Paris concerning the health of Madame Calvé, who made such a hit here last season.

It is said that for several years Madame Calvé has been afflicted with cancer, and that during the last few months the dreadful malady has made rapid headway.

Several operations have been performed recently, but the surgeons hold forth little hope that the life of the famous singer can be spared for any length of time.

VIEWS OF BOOKS.

"Holidays in England, via the Cathedral Route, the Tennyson and Dickens Country, and Homes of the Pilgrim Fathers." Edited by Percy Lindley. New York: 379 Broadway.

The handbook above entitled, well illustrated, opens up to the American tourist one of the most interesting districts in all England. The route set forth and mapped traverses East Anglia, that old-world district that played a prominent part in the making of the mother country and the early development of this country. This cathedral route includes four of the finest cathedrals—Lincoln, Norwich, Ely, and Peterborough, as well as the University of Cambridge; Boston in Lincolnshire; Willoughby, the home of Captain John Smith; Alford of Mrs. Hutchinson; Gainsboro and Scrooby of John Robinson; Brewster and Bradford; and the birthplaces of many of the famous founders of Virginia and New England. The tour includes Tennyson's country, the place of his early life at Somerby, the scene of "The Northern Farmer," the country of "The Brook," the background of "Maud;" and among its other points of interest are found places treated by Dickens—Yarmouth, the home of Peggoty; Blunderston, the birthplace of David Copperfield; and Ipswich and Bury St. Edmunds, where Mr. Pickwick and his friends, assisted by Sam Weller, made amusing history.

"Tourist Guide to the Continent." Edited by Percy Lindley.

The "Tourist Guide to the Continent," authorized by the Great Eastern Railway company, and edited by Percy Lindley, is an interesting book for the use of travelers seeking rest or pleasure on the Continent, via Harwich. It describes some attractive tours connected with this route, several of them being less frequented, and thus to many tourists more desirable on that account than those more popular. By the Harwich-Hook of Holland route fresh districts in Holland and North and South Germany are brought within easy reach of the traveler. The Guide is well mapped, and is illustrated with characteristic and historical scenes through the territory covered.

"Day Dreams and Nightmares," by Fred. Grant Young. Hermitage Publishing Co., Groveland, Mass.

This is a collection of short stories, modestly presented, by a writer whose work has appeared in several leading publications. Several of these stories were printed in *Kate Field's Washington*, and one formed a part of the contents of the Christmas Mirror of 1893. The rest are given to the public for the first time. Mr. Young gives evidence of a fertile and inventive mind; his style is lucid, and there is no lack in his work of either humor or dramatic quality. "Day Dreams and Nightmares" will furnish entertainment to every one that reads it, and it can be commended without reserve to those that lie in hammocks and risk their eyesight reading on railway trains.

"300 Places to Sell Manuscripts." A manual designed for the guidance of writers in disposing of their work. Compiled by James Knapp Reeve. The *Chronicle Press*, Franklin, O.

This little volume gives in chapters respectively devoted to the various fields of writing useful hints as to the disposition of manuscripts, and adds the names and addresses of the publications and agencies to which application should be made. The "Dramatic" chapter was written by Seymour S. Tibbs's, dramatist of Franklin, O.

DEADHEADING IN LONDON.

Henry Dana, the business manager of the Globe Theatre in London, has been engaged recently in a free list reform.

It seems that the deadheads have been so persistent in applying for free tickets on one pretext or another during the long run of Charley's Aunt that Mr. Dana, with the approval of W. S. Penley, has sent the following circular to eighty London editors:

You will confer a favor by filling in the enclosed and returning it to me. My object is to obtain an accurate list, in order to be prepared for the number of people who endeavor to obtain free seats under cover of "Press." Any extra names on your staff that you may see fit to put down will always be sure of the courtesy of this theatre.

The form enclosed was as follows:

Editor .....
Sub Editor .....
Dramatic Critics .....
Artist (if illustrated) .....

Apart with the desire to do away with the nuisance of deadheads, with no professional claims of any sort, Mr. Dana deems it desirable to put the free list of a theatre on a systematic basis. Of the eighty journals circularized, the majority answered that no members of the staff were entitled to ask for free seats. Some editors simply stated their inability to give the names of any of their staff. As *The Stage* intimates, this was presumably due to the fact that "certain of the more conservative journals evidently thought they detected a ruse to get behind the veil of anonymous criticism, or to undermine the editorial prerogative."

A number of editors notified Mr. Dana that only their critics were entitled to ask for seats, and others declared that they required all applications for seats to be countersigned by themselves.

The result of the experiment has not proved altogether satisfactory, but Mr. Dana considers the information thus obtained will prove very useful in enabling him to complete an authentic list from private sources of all persons that are really entitled to be placed on the free list.

THEATRICAL TRAIN FROM PITTSBURGH TO CINCINNATI.

Saturday nights during the present season, the Baltimore and Ohio R. R. Co. will hold their Pittsburgh-Cincinnati express until 11:55 P. M., reaching Cincinnati Sunday morning at 10:30 A. M. On other nights the train will leave on its regular schedule at 8:50 P. M. The train runs through solid and has Pullman sleepers attached.

THE NEW YORK
DRAMATIC MIRROR

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—Shenandoah.
AMERICAN THEATRE—Hermann, 8 P. M.
BIJOU THEATRE—Fanny Rice.
BROADWAY THEATRE—Dr. Wolf Hoffer.
CASINO—Della Fox, 8.15 P. M.
DALY'S—7.30, 8.15 P. M.
EMPIRE—The Bauble Shop, 8.15 P. M.
FOURTEENTH STREET—On the Bowery.
GARDEN THEATRE—1492, 8.15 P. M.
GRAND OPERA HOUSE—Down Earth, 8 P. M.
H. R. JACOBS' THEATRE—The Life Guard.
GAIETY AND HARLEM—Vaudeville, 8 P. M.
LYCEUM THEATRE—The Victoria Cross, 8.15 P. M.
NIBLO'S—Tennessee's Pardner, 8 P. M.
TONY PASTOR'S—Variety.
STANDARD—
AMPHION—The Passing Show.
ARBUCKLE PARK—Buffalo Bill's Wild West.
COLUMBIA THEATRE—Charley's Aunt.
COL. SOHN'S PARK THEATRE—Tavary English Opera.

THE Boston *Journal* talks exultingly of the prominence of that city as a seat for first productions, and of the fondness of managers for seeking a Boston verdict before venturing in the metropolis. It is practically claimed by the *Journal* that the Boston decree is far more non-appealable than the New York decision upon a play, and that paper cites several successful dramas upon which Boston first set the seal of its esteemed approval. All this is very interesting. But even outside of the theatrical profession the phrase "trying it on the dog" is nowadays understood. And there are other towns than Boston in which public rehearsals are held preliminary to the usual first regular performance of a play in New York.

JOHANN MOST, it is announced, will go on the stage here in Hauptmann's play, The Weavers, which was interdicted in Germany for its revolutionary tendency. There are, however, no bombs in The Weavers. With Most in its leading part, the unities will be preserved in this respect, for Most's bombs—although he be an anarchist—have all been vocal simply, and nobody expects that there will be bombs or anything of the stirring like in Most's acting.

THE new lease of Drury Lane Theatre, London, by Sir Augustus Harris, cuts off the freedom of entry enjoyed for nearly a hundred years by the original renters and their successors and holders of debentures of the house. It now remains for some astute manager to circumvent the deadhead who has not, and whose ancestors from times remote never had, any right to theatrical privileges.

THE West has a new aspirant for legitimate theatrical honors in a young man of Bloomington, Ill., who has been encouraged by several notable persons and some of the newspapers of Chicago, before whom he has tentatively appeared as a reader of dramatic masterpieces. His name is Elmer Clyde Buffham, but that will not matter if the young man has the divine fire.

A WEAK CONTENTION.

THE MIRROR does not intend to wear threadbare the subject of the clergy and the theatre, but it will continue to take note of the expressions of churchmen on the stage—whether they be commendatory or denunciatory—whenever such expressions offer legitimate material for comment.

The latest notable pulpit declaration against the stage comes from Dr. Newman Hall, of London, who assumes that the theatre of today is calculated to do moral injury both to performers and spectators, and who therefore shuts the institution from church sanction.

In his arraignment of the theatre, Dr. Hall speaks what he terms a "plain truth," to the effect that of the three most popular plays of the moment in England the subject of one is incest and murder, of another unbridled debauchery, and of the third the career of a fallen woman. This statement embodies facts that this learned preacher claim should prove that the theatre is injurious.

In the pulpit—of which Dr. Hall is a distinguished albeit a very conservative ornament—the preacher, using the stories of the Bible for texts, is supposed to adduce lessons for his flock from the crime, weakness and wickedness chronicled of ancient peoples in that book. There has been set upon the stage no misdoing of humanity more shocking or revolting than those which in the Bible serve the preacher well for warning.

This being so, does the Rev. Dr. Hall claim that the inevitable lesson of crime and weakness becomes less effective for good in the theatre than in the mouth of the clergyman? He certainly cannot show that where these things are treated in the drama they are held up for emulation or admiration. How, then, can they injure?

The fact is that a crime or a weakness treated truthfully in a play is much more effective as a warning than any possible treatment of it in the pulpit. The Rev. Dr. Hall, in his assault on the theatre, admits that he does not go to the theatre. Let him witness [illegible] he will then know whereof he may speak.

FOOD FOR THOUGHT.

A HAPPENING in Toledo, the other day, furnished food for thought and material for the sociologic analyst.

Turkish and Persian theatres, so-called—relics of the World's Fair—were features of the annual exposition in Toledo. The main purpose of these "theatres" was an exposition of Oriental dancing. The saltant displays, it was declared, outdid those of "after hours" in Chicago; but bad as they were, there were persons in Toledo who wanted worse displays. In consequence, a private exhibition was arranged for the benefit of 200 such persons, many of whom were "well-known business men," according to the despatch that told the story.

These "well-known business men" paid a dollar each and awaited developments. The dancing was less nasty than they thought their money called for, and, as the despatch continues, "they proceeded to make the place look as though a cyclone had struck it. The girls fled to the woods, and the police department made a run to the scene, but apparently feared to arrest the quality (*sic*) of men implicated in the affair."

Here, certainly, is a subject for Toledo clergymen, among whose congregations no doubt may be seen on Sundays many of these "well-known business men" whom the local police were afraid to arrest.

FOOTLIGHT FUN.

WHAT THEY HAVE TO PUT UP WITH.

SCENE—The dressing room of a great actress. Discovered, the great actress, her dresser and Lady Fadintosh.

THE GREAT ACTRESS—"Good night, dear Lady Fadintosh. It is so kind of you to pop in upon me in this informal way. Remember me to Lord Fadintosh. Good night! Good night!"

Exit Lady Fadintosh.

THE GREAT ACTRESS (*majestically clutching hold of her maid*)—"Cecile, how dare you? Have I not told you a hundred times to admit no one while I'm dressing?"

THE MAID—"Pardon, Madame; these people make me presents."—*London Judy.*

HIS MAGIC TOUCH.

MANAGER BLUFF—"What did you do with that $50 you won at the races yesterday?"

MANAGER PADGE—"I made a $10,000 production of a new play and sent it out on the road."—*Brooklyn Eagle.*

PERSONAL.

PARISH.—Above are pictured the familiar features of Grant Parish, who is well known as an author and manager. Mr. Parish sailed last Saturday for Europe, this being his eighth trip across the Atlantic, and he will travel through Norway, Sweden, Germany, Austria, and thence to the Holy Land and Egypt. Mr Parish's success is due to his irrepressible determination and his strict adherence to upright business methods.

WALSH.—Blanche Walsh returned from her European trip last week.

FILKINS.—Grace Filkins, who played one of the leading parts in The Passing Show at the Casino all Summer, has gone to Rocky Hill, N. J., for a vacation.

VASSAR.—Queenie Vassar is said to be studying for the comic opera stage.

HAMILTON.—Caroline Hamilton, of The Bostonians, has just returned from a tour of Great Britain and the continent.

DREW.—Mrs. John Drew was registered at the Hotel Marlborough last week.

THOMPSON.—Frank Thompson, the son of Denman Thompson, has assumed the business management of The Old Homestead.

IRWIN.—May Irwin caught a forty pound [illegible] trolling for pickerel near her Summer home at the Thousand Islands.

ZELDA.—Adelina Zelda (Ethel Colette) has been engaged for the opera season at Malta at a large salary to sing for six months. She will appear in Traviata, Lucia, Linda, Rigoletto, the Queen in Huguenots, Barbiere, etc. Miss Zelda has also had an offer to sing in Mexico next season.

SALVINI.—Alexander Salvini's return to America has been delayed a week. He will not reach New York until Sunday.

PACKARD.—Mrs. Beaumont Packard, the dramatic agent, who sprained her ankle seriously two weeks ago, has entirely recovered and is able to attend to her business.

HAUK.—Minnie Hauk (Mme. Wartegg) arrived in New York last Wednesday on the last stage of a trip around the world with her husband, who was intrusted with a diplomatic mission. Mrs. Wartegg joined her husband at Port Said, after visiting Algiers, Sicily and Egypt, and they journeyed together all over the East, sojourning at Ceylon, the Sandwich Islands, the Malacca Straits, Siam, China and Japan. They returned to this country via Vancouver and Canada. The King of Siam and the Sultan of Johore conferred decorations upon the couple, and Miss Hauk sang at Singapore, Shanghai, Kobe and Yokohama. At Tokio a court concert commanded by the Mikado was abandoned owing to the declaration of war. Miss Hauk will sing in Nice, Monte Carlo, Brussels and Berlin next Winter.

BURT.—Nina Burt, the soprano, who was a pupil of Marchesi and a special protegée of Ambroise Thomas, arrived from Paris last week. Miss Burt made her debut in Le Barbier de Seville at the Paris Opera Comique with great success. She has decided, however, to abandon the classics for modern light opera, and is now considering several offers.

DALY.—Lucy Daly will not star under the management of John W. Dunne as reported, but will remain with The Passing Show.

BROWN.—Mrs. T. Allston Brown returned from Europe on Saturday.

CANTOR.—Rachel Cantor, at present at the Edwin Forrest Home, where she has been for the past ten years, celebrated her eighty-fourth birthday on Monday. Mrs. Cantor is enjoying excellent health.

DENIER.—Tony Denier arrived from Chicago on Saturday.

BRAHAM.—Harry Braham may organize a company and go out with a Jewish farce-comedy called Moses and Son.

HALE.—Walter S. Hale, writing from London under date of Aug. 31, says that he spent the preceding Wednesday about Hampton, sketching Garrick's old home. He arrived in New York on the *Hapsburg*.

BARNET.—R. A. Barnet's new comic opera, Cupidee, will be produced next March at the Tremont Theatre, Boston. Three of Mr. Barnet's pieces are being played this season—1492, Tabasco and Prince Pro Tem.

FULLER.—Last week a rumor was circulated that Loie Fuller is engaged to marry Senator Jacob Cantor. The Senator belongs to a family some of whose members have been prominent on the stage.

FARRINGTON.—Nina Farrington returned from an extended European trip on Saturday by the *Bourgogne*.

NORDICA.—Lillian Nordica is engaged to marry Zoltan Dome, the Hungarian tenor.

STEGER.—Julius Steger sailed for Europe last week. He has been released from his contract with George W. Lederer.

MORRIS.—Felix Morris is expected to arrive in the city to-day.

BARRETT.—A London correspondent writes that George Barrett was buried in Hampstead Cemetery on Sept. 4, and that the funeral was very sparsely attended.

EVERLY.—Mrs. E. A. Everly has been engaged to play the part of Tabitha Stark in Rosedale.

TO HENRY CLAY BARNABEE.

Were you Saint Peter, sitting at the gate,
Not one among us all would have to wait.
The worst of us might walk, or scamper-by,
While you wou'd simply wink the other eye.

JOHN ERNST McCANN.

LETTER TO THE EDITOR.

ANOTHER PLAYGOER SPEAKS.

NEW YORK, Sept. 8 1894.

To the Editor of the Dramatic Mirror:

SIR.—It is true that quite a number of non-professional people have taken up the cudgels in behalf of good acting with my opinion a healthful sign for the future of the drama and the art of acting; for if the matter is left to those who have a monetary interest in both I fear we may look in vain for any great improvement in the present condition of affairs.

Where used to be good plays and good acting some years ago, and I am fair to admit there were also bad plays and equally bad acting; but if my memory is not at fault the good was far in excess of the bad, and when bad there were no puff supplying press agents to boom either into an undeserved success.

To-day how different! Mediocre actors are boosted into stars by the potent puff, and plays of the weakest merit are forced into successful runs by the puff referential, the puff direct, indirect and preliminary [illegible] the public. Thus the art of acting and the drama begins and ends to them from a purely artistic position.

In the absence of the press agent and his puff there used to be admirable plays admirably acted some years ago; and even as late as the time when A. M. Palmer managed the Union Square and Lester Wallack governed his own theatre performances were given that rejoiced the souls of those who went to the playhouse to witness the works of clever men interpreted by companies of cultivated and thoroughly trained actors and actresses. And not alone in New York, but in every town of any consequence throughout the country were companies which could satisfactorily play tragedy, comedy, burlesque and melodrama in a manner to win approbation from the most exacting audiences.

With the advent of the combination system began the decay of genuine acting; although in the earliest stages of that system, fine performances were given, due to the fact that a sufficient number of artists were available for the proper interpretation of the plays that at that time were suited to the tastes of the public. However, as the system spread it was found that there were not a sufficient number of actors to go around, or if there were, managers were desirous of getting into the profession cheaper and more subservient people; but whatever the cause, actors were gradually displaced by novices devoid of experience, and as a result the quality of the performances gradually deteriorated, until to-day we are asked to pay for the privilege of seeing awkward young men and women wandering aimlessly about the stage and "reading" the star, who has all the "lar" and most of the situations.

When the time arrived that the production or purchase of one play made a haberdasher or cigar dealer a manager, and playing of a few parts converted a strutting stage dude into a leading man the taste of the drama and histrionism was ended.

At the present time we have scores of men of all kinds and capacities going around the country as managers; and hundreds, aye, thousands of men and women accompanying them as actors and actresses who have no higher ambition than to make an easy living, wink at the smile of Beauty and fan into flame the smouldering embers of dull and uneducated ambition. As a rule the managers pose as men of substance on a capital of gall; and the alleged actors and actresses push real artists out of place and position instead of coining their muscles into bread, beer and meat as artisans and artizans should.

These are the reasons why theatres are no longer patronized; nor will they be patronized until plays are again interpreted by actors who can act, gentlemen of refinement and education; and not by raw pupils who have learned to speak piece-dialogue at home parlors with reliable dressers and window dressers assuming the duties of valets.

I agree with your correspondent, "Piggie," that tragedy is the highest form of the actor's art. But comedy is also a noble department of it. Well, sir, I think comedy is in even a more honorable state than is tragedy. The men and women who try to play the latter are deserving of some consideration, and even when they feel their ambition is a little one; but to call the horrible caricatures that are given in our various theatres by loads of unwashed and uncombed street Arabs in comedians is to be guilty of a gross solecism, and if the American public cannot be taught the difference between these garb go gies and genuine comedy their case is, indeed, a truly deplorable one.

The time has come for the paying theatregoer to speak out. He may not unroof his head with Lucifer at the sidewalk artificers of the song and dance team who are billed as comedians; nor he may not split his bosom applauding the auto-comic chorister who is painted with the cognomen of soubrette, but all the same he has some rights, and one of them is to start and keep in motion a movement or reform that may drive the lunkheads back to their counters; and to the resumption of their proper callings the untutored fraudulents who struggle and kick as comedians; the hotel porters and longshoremen who strive to mount the tragic and melodramatic ladder by the aid of puffs and subserviency; as well as the ladies who come on the stage via the Isle of Cyprus with nothing or Venus about them, unless it be her generosity to those who can best advance their interests, be he manager, star, dramatist or critic.

Yours faithfully,

A LOVER OF GOOD ACTING.

J. E. DODSON.

The first page is illustrated this week by pictures of J. E. Dodson, a very clever actor, in proper person and four of his most striking character studies; and the group will attract the attention both of experts of stage art and admirers of this actor outside of the profession.

Mr. Dodson was born in September, 1857, in London. He was originally intended for the bar, but after reading law for several months he became convinced that the stage offered him greater promise. He played for a time as an amateur, his first part being Charley in Good for Nothing. Mr. Dodson's first professional appearance was with J. L. Toole at the Prince's Theatre, Manchester, in The Spelling Bee, under the management of Boston Browne, an American, with Augustus Harris as stage manager. Mr. Dodson's first salary was twenty-five shillings a week. The Prince's was one of the best theatres in England, and Mr. Dodson played there two seasons, supporting Phelps, Charles Mathews, Neilson, Jefferson, J. K. Emmet, Miss Wallis, and Jennie Lee.

He played the entire juvenile lead for one season at Paignton, where he filled such parts as Claude Melnotte, Pygmalion, and Prince Pulcinier, and this experience proved of great value to him at this stage of his career. He then joined Michael Gunn, and for two seasons appeared at the Gaiety and the Royal, Dublin. During a season at Worcester he played a round of legitimate characters. By advice of Edward Terry, Mr. Dodson abandoned juvenile parts and took up low comedy and character, a line he first undertook at the Royal, Worcester, under T. C. King, in a round of farces and pantomimes.

At Bath, Aberdeen, Dundee, Greenock, Edinburgh, Leeds, and Sheffield Mr. Dodson appeared in pantomime and drama. He gained a great deal of experience as a stage manager, having originally produced Turned Up in which he was the first Carraway Bones, and Kleptomania, in which he was the original Professor. With William Calder he travelled in Rip Van Winkle and The White Slave, and he played in tours of It's Never Too Late to Mend, in which play he sustained at different times the parts of Jocky and Crowley; and of Black and White. He also played the dual role in J. Derrick's Twins on tour, and the title role in The Magistrate, Vere Treckett in The Schoolmistress, and Major Tower in Dandy Dick. He was the Parmiato Blake in Pinero's first farcical comedy, Imprudence, and toured with Clayton and Cecil's company for two years, being engaged by Mr. Clayton to play Mr. Cecil's parts on the opening of the new Court Theatre, London. This engagement was not fulfilled, however, on account of Mr. Clayton's death.

Mr. Dodson went into management on his own account for a short tour of three months, eleven or twelve years ago, in Scotland, in order to fill time between other engagements, playing in Flint and Steel and the burlesque of Shamrockolis. After Mr. Clayton's engagement he joined the Kendals at the Court Theatre, where he played Sam in The Queen's Shilling. He came to this country with the Kendals on their first visit, and returning to London remained with them during their season at the Avenue, filling the parts formerly played by Messrs. Hare and Mackintosh. Mr. Pinero offered Mr. Dodson the part of Montagu Trimble in The Times, which was to be produced at Terry's, but he could not accept it, having arranged to return to America with the Kendals.

After their season in America Mr. Dodson had a flattering offer from Australia, but this he refused, having signed a two years' agreement with Daniel Frohman, the first year of which he will fill at the Empire Theatre under Charles Frohman, by special arrangement.

Mr. Dodson will be first seen to-night (Tuesday) under American auspices at the Empire in The Bauble Shop, in which he will play the part of Matthew Keber. This is not a great role, although it is a peculiar and rather difficult one. It represents an old man estimable but for one weakness, the vice of secret drinking. This part was offered to Mr. Dodson for the original production in London, but he was under contract to the Kendals at the time.

Among the parts played by Mr. Dodson in America are those of Penguin in A Scrap of Paper, Moulinet in The Iron Master, Sam and the Colonel (at different times) in The Queen's Shilling, Gunnion in The Squire, Baron Croodle in The Money Spinner, Cayley Drummle in The Second Mrs. Tanqueray, Baron Montrichard in The Ladies' Battle, Mr. Bangus, M. P., in The Weaker Sex, Hoel Brimilow in Katherine Kavanagh, Mr. Barker in Uncle's Will, Alfred Hart in It Was a Dream, Radford in All for Her, Potter in Still Waters Run Deep, Captain Bountraffe in Home, and the title-role in The Disciple.

Mr. Dodson is a past master of the art of "making up," as his widely differing character portraits on our first page strikingly prove. He is an artist in every sense of the word, and his power of assimilating a great range of characters is due as much to keen study of mankind as to histrionic endowment.

MARIE BURROUGHS' PLAYS.

Miss Burroughs' tour will begin at Detroit on Oct. 25, and will embrace all of the principal cities. Her repertoire will include Judah, The Scapegoat, The Moneyspinner, and several new plays that have been secured for her. Special scenery and appointments will be employed in each presentation. John E. Kellerd has been engaged as leading man, and will play Mr. Willard's part in Judah. Howard Emerie has been engaged as business manager.

KILLED BY A TRAIN.

J. K. Miller, of Newark, Del., who performed with educated dogs, was killed with them by a Reading train at Blue Hill, Pa., on Wednesday.

MR. HILLER AND DR. SYNTAX.

The programme of Dr. Syntax at the Broadway Theatre credits Woolson Morse as the composer of that piece. No other name is mentioned in connection with the authorship of the musical score.

To many aware of the circumstances this seems to be a rank injustice to John S. Hiller, musical director of the Hopper Opera company.

According to Mr. Hiller everything new in the opera is the work of somebody else than Mr. Morse.

It is said that the arrangement of the music of Dr. Syntax to suit the new book; Mr. Hopper's first song, "What is Love?"; the waltz music for the dance in the duet between Syntax and Miss Tropics; the song of Syntax, "There Was a Little Girl Who Had a Little Curl"; the gavotte for mandolin, guitars and orchestra, and the finale of the first act illustrating the denunciation of Scowles are all the work of Mr. Hiller.

The rest of the score was orchestrated by Mr. Klugenscheidt, first violinist of the orchestra. The song, "Boarding School Delights," rendered by Jennie Goldthwaite, was not written by Mr. Morse, but was orchestrated by Mr. Klugenscheidt.

Mr. Hiller and his friends naturally resent the failure to credit the work that was done by others than Mr. Morse, who, however, gets all the glory. Mr. Hiller was formerly director for Mapleson in London and at various times he conducted for nearly all the English comic opera successes. He is a King's Scholar of the Royal Academy of Music. He came to this country seven years ago under engagement to John A. McCaull, and he has been with the Hopper organization since the first production of Wang. Mr. Hiller's wife is the prima donna, Jeannette St. Henry.

A REMODELED THEATRE.

The Holyoke, Mass., Opera House, which has been thoroughly remodeled during the Summer at an expense, it is said, of $40,000, will begin the season on Sept. 20 with the Bostonians in Robin Hood.

When the season closed in May the interior of the house was removed, and an addition twenty-five feet long was built. The seating capacity has been increased to about 1,500. The decorations are handsome, and every convenience has been added.

The stage will be the largest in New England, with the exception of that of the Boston Theatre. The Andrews-Demarest Seating Company, of this city, will provide their latest improved chairs. The house has a complete electric plant, and 1,100 incandescent lights of three colors will be used.

There will be sixteen dressing-rooms on and above the stage, and a big chorus and minstrel room. Twelve commodious boxes have been added, and a new gallery will seat 400. Manager Kendall will book three attractions a week.

WHO WANTS IT?

Marie Burroughs recently received the following unique application for the position of advance agent from Macon, Ala.:

Mis Maria Burroughs:—I herd you are going to star next year, I would lik to get the job of avance agent of your show troup, if you show our town and have a brass band an parade you are sur of a big house. There was a Uncle Tom's Cabin troup here last week and did 67 dollars only charge 10, 20, 30 cents here them are the prices. I enclos you a sample of my press writtings.

Marie Burroughs is the greatest show actres that has been discovered in ages if you see her you don't want to see any other troupe—of all the stars she is brighter than all the other little stars that shin in the heavens. Sarah Bernhard, Mmedose the italian actres and Fany Rice ain't in the push with her. Remember there is only one troupe of this trade mark and beware of imitations."

J. B.

Miss Burroughs has not as yet engaged the gentleman.

DELSARTE AND THE WHEEL.

Maida Craigen has become a bicycle enthusiast. She learned to ride in three lessons. "Bicycle teachers all say," Miss Craigen said yesterday, "that actors and actresses are the easiest to teach. It is that our habit of mental flexibility makes us more pliable and poised physically. That would be Delsarte's philosophy, I am sure. As I believe I owe to him my powers of endurance through relaxation and the thorough training I had in his methods, why not bicycle riding as well? I am going to give a lecture on Delsarte before long. To my mind, he has been more abused than Shakespeare, for it is worse to mutilate a truth than the author of truth, who is only a medium after all and can afford to die for the acknowledged glory he leaves behind."

AMONG THE BURNING FIRES.

The Friends company is reported to be doing an excellent business in the Northwest, notwithstanding the havoc caused there by the forest fires.

Manager A. C. Aiston writes from Vancouver, B. C., as follows: "While we were traveling on Puget Sound the smoke from the distant fires was so thick as to make navigation almost impossible. The starting of the company from Victoria to Vancouver by boat on Aug. 31 was delayed from 2 A. M. until 5 A. M., as the captain was afraid to sail before daybreak.

"The distance between the two points is only seventy-two miles, yet Vancouver was not reached until 7:30 P. M. The smoke was so thick that nothing could be seen a dozen feet from the boat."

☞ Date books containing percentage ticket tables, etc., covering 94-5-6. Twenty-five cents each. Supply Department, Dramatic Mirror.

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AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Frederick W. Taylor has sold a four-act comedy drama, entitled A Soldier's Sweetheart, to Walter H. Baker and Company of Boston. The piece will be published for amateur use. Mr. Taylor is now at work on a society play called The Ingenue.

• • •

A. E. Ufford has translated and adapted a three-act musical farce from the German. The situations are said to be very funny. The music is by a well-known American composer.

• • •

Mabel Paige is said to be making a great success in May M. Ward's play, Daphne, in the South. Miss Ward has had four plays produced in three years, the others being A Golden Moth, Princess Seraphine and A Spanish Romance.

• • •

Sir Arthur Sullivan and F. C. Burnand are expanding one of their early works, The Contrabandista, to Savoy Theatre dimensions.

• • •

Daphne, the light comic opera which won the prize of $500 offered by the National Conservatory of Music, of America, is in two acts. The libretto is by Marguerite Merington and the music by Arthur Bird, an American musician now living in Berlin. It was at the suggestion of Dr. Dvorak that the music was [illegible] and [illegible] said to be exceedingly gay, melodious and singable. The first act takes place in Arcadia and the second in the Sandwich Islands. There is no star part, but the soprano and tenor have the principal roles. There are also good parts for contralto, bass and buffo.

• • •

Seymour S. Tibbals' latest play, A True Blue Yankee Girl, was first produced at Springfield, O., on Sept. 1 by Howard Wall's Ideals, and it is said to have scored a distinct hit. The play is called "a lesson in love and patriotism," and deals with the custom of American girls with money marrying into the foreign nobility.

• • •

W. V. B. Thompson has nearly completed a semi-mythological story founded on the three-act tragedy of Apollo.

• • •

The Theft of a Name, a five-act drama by Joseph H. Young, was produced at Oberlin, Kansas, on Aug. 21, under the direction of the author.

• • •

The libretto of In Mexico, the new opera by Oscar Weil and C. T. Dazey, which the Bostonians will produce this season, treats in a romantic way with episodes at the close of the Mexican war. The opera will be produced in New York during the engagement of the Bostonians, which will begin on Nov. 29.

• • •

Last Thursday Nelson Wheatcroft read the MS. of a new three-act costume play to a number of literary men. The play, which is called The Lion and the Gazelle (what a title!) deals with the life and times of the Duchesse de la Valliere at the Court of Louis IV. of France.

• • •

Howard P. Taylor has been engaged by Etelka Wardell to rewrite The Diamond Breaker. The piece will be produced towards the end of October.

• • •

John R. Fitzgerald, author of A Southern Patriot, Held in Check, and other pieces, has finished a play called An Irish Heiress, which it is said will soon be produced. Mr. Fitzgerald says a prominent New York manager is negotiating for Held in Check.

• • •

Walter Fessler's A Ride for Life, which scored a success in Philadelphia, will be seen at the Grand Opera House in this city on Oct. 8. It is said to have ingenious and startling stage mechanism.

• • •

Gorman and Hall will present a new farce-comedy called Two Little Girls in Blue this season.

• • •

Edgar Poe, a one act play by Henry Tyrrell, will be produced by Nelson Wheatcroft some time next season.

GOSSIP.

Lida Dexter will be with A Milk White Flag.

Lillian Bauer has signed to go with the Elmwood's repertoire company.

Frank Abbott and Frank F. Hope will be members of The Pulse of New York company.

John W. Burton and Margaret Warren have been engaged by Joseph Murphy.

Henry Burkhard will go with The Limited Mail.

Maurice Drew's company, supporting Lizzie May Ulmer, closed last week. Mr. Drew claims that his company was not up to the mark he expected of it.

W. Brown Smith has been engaged for The Prodigal Daughter.

Robert Eberle is directing the rehearsals of New Blood at Palmer's.

Edward J. Morgan is playing a special engagement this week in Henry Guy Carleton's play, Ye Earlie Trouble.

The Kendals' company reached New York on the *Germanic* last Friday. Mr. and Mrs. Kendal are on the *Teutonic*, which is due to-morrow (Wednesday).

Rose Sutherland will join A Railroad Ticket at Rochester this week, Lizzie Mulvey retiring from the cast.

Edward P. Wilkes, long with Augustin Daly, is staging Needles and Pins this week at the Girard Avenue Theatre, Philadelphia. The piece will be presented at that house on Sept. 27.

Lillian Schovelin has been engaged by Wagenhals and Kemper for their Young Mrs. Winthrop company.

Rehearsals of Shore Acres No. 1 company began yesterday at Harrigan's.

Mabel Paige's repertoire this season consists of The Other Girl, The Spanish Romance, The Little Egyptian, Daphne the Dancing Statue, La Belle Marguerite, Rose Violet, Little Miss Bluebird, and Hannah.

The Howard Athenæum Specialty company at the close of this season will visit Mexico and South America.

May E. Standish and Louise Wakeley will be with the Harry Lacy company.

Evelyn Evans is commended for his performance of the rector in Doris with Effie Ellsler this season.

Madame Castroni, the rider, of Barnum and Bailey's Show, was injured by the falling of her horse in Waterloo, Ia., on Sept. 3, but at last report was recovering.

The Academy of Music, Richmond, Va., was purchased recently at auction by a syndicate of the bondholders of the Mozart Association of that city. The Richmond Theatre will be under the management of Thomas G. Leath.

Edward J. Morgan is playing a short engagement in The Men of '76.

Winfield Conger has been engaged as leading man for the Standard Theatre Stock company, Chicago.

McCarthy's Cat closed in Toledo on Saturday.

Walter Edwards has made a hit in the leading part of In Old Kentucky. Fred. Ross joined the company in Chicago to play the juvenile part.

Oliver Byron and wife will open a short preliminary season in The Heart of Africa at Red Bank on Sept. 21, playing Trenton, N. J., on Sept. 22, and at the People's Theatre, Philadelphia, week of Sept. 24. They will then close until Nov. 10, when they will open their regular season with a new English play. Royce Alton will be a member of the company for his fifteenth season. He has been temporarily released to play with H. D. Grahame in McCarthy's Cat. J. P. Johnson has been re-engaged by Mr. Byron as manager.

Paul Leake, for several years connected with the Detroit *Tribune*, will be business manager of the Labadie-Rowell company, which will soon open season in Owosso, Mich.

M. B. Curtis' new acquisition of land is at Pine View, and not at Lakewood, N. J.

Alma Aiken-Mathews is under special engagement to play Martha Gates in The Men of '76.

His Nibs and the Baron is the title of a farce-comedy that will go on tour the latter part of this month.

Francie Elliott and L. F. Beach, members of the Payton stock company, were married in Sedalia, Mo., last Thursday night.

TELEGRAPHIC NEWS

CHICAGO.

Humidity and Rain Embarrass the Theatres—Hall's Gossipy Despatch about Plays and Players.

[*Special to The Mirror.*]

CHICAGO, Sept. 10.

We had humidity here when I wired you last and since then we have enjoyed increased humidity accompanied by the heaviest rains Chicago has ever had. These storms unfortunately set in about 7 P. M., keeping everyone away from the theatre, and about 11 P. M., there would be regular cloudbursts, drenching the brave ones who used up their lithograph tickets. Every theatre has been a Turkish bath hot room and every home-going a plunge. Laundry bills have gone up 100 per cent., and Chicago's reputation as a Summer resort has gone to smash with Jack Barnes, Charlie Hoyt and Frank Murray.

Speaking of Barnes makes me wonder why the stage manager of New Blood took such desperate chances in putting him and Lackaye in the same dressing room. I called on them the other night and they at once became involved in an Anglo-American war of words which would have no doubt resulted in bloodshed had not that pacific soul, Jimmy Barrows, dropped in to preserve the peace. I was glad he happened in as I do so hate to be a witness in a murder trial. And Lackaye did feel like murder that night, for he had taken the morning train for Milwaukee to see a rehearsal of Eddie Foy's Off the Earth, had missed the afternoon train back and had been compelled to give up to the Northwestern Road 128 good American dollars for a special train to get him back here in time for the performance.

I accomplished a great feat recently. Three weeks ago a lady asked me to leave Barrymore's photograph with the handsome actor with a request for his signature, and I got it back Friday night. I know some men who gave him photos for his autograph in 1882 and haven't got them back yet. "Barry" is the best fellow in the world; but he's careless in small matters. And his dressing room! It beats the finish of Lincoln Carter's Tornado scene.

I suppose you will soon be passing upon New Bard at Palmer's, and I feel that you will assure that splendid fellow, Augustus Thomas, that you like it. We hated to part with the good people who played it so well. Barrymore and Lackaye are always welcome here, dear old Coulduck is linked to us by that great voice, Ed. Holland is such a true artist and perfect gentleman that we love him, hearty Jack Barnes, jolly Jimmy Barrows, and clever little Will Wilson all have warm corners in our hearts, and as for the babies, bless 'em, pretty little Gladys Wallis a dream, Miss Eustace is so genuine, Miss O'Neill so charming, and Miss Paget so happy that we like them all, and we thank Joseph Brooks for bringing them here.

Wales and O'Keefe's new opera, Athenia, was given at McVicker's for the first time to-night, and it seemed to go well, though I will reserve any extended notice until my next wire. The company is a good one, and the opera is on for a run.

Ben Stern was here last week. That man cannot keep away from Chicago.

We are all glad to hear, through a telegram from Nat Goodwin, that that royal fellow, Walt Williams, the Fidus Achates of Comedian Crane, had been taken into the firm of Kessler and Co., the "White Seal" men. Walt is one of Chicago's good people.

In spite of heat, rain, and mud, Aladdin, Jr.'s "fourth edition" has been doing well at the Chicago Opera House, and the foyer has been illuminated by the genial presence of Frank Murray, who, as far as that's concerned, gosh dang it, is the right man in the right place. Henry Norman is back from his vacation. Anna Boyd has made a great hit in the titular role, and the performance is a fine one.

At the Grand Opera House A Milk White Flag had a good week, and entered upon its second last night. Charming Isabelle Coe is as artistic as ever. Newton Chisnell fell a little short in the part of "the corpse" and he and Bob Roberts, the regular army general, have changed roles, to the advantage of both and the play. Mr. and Mrs. Hoyt left for Buffalo Saturday to witness the first performance of Otis Harlan in A Black Sheep.

Frank Curtis, who has made Chicago his home, is about to rent a large farm near Lake Villa, Ill., making it his home when not on the road with his pretty wife, Julia Stuart.

I have a letter for one "Punch" Wheeler, sent in my care. If the ruffian will advise me of his present address I will redirect it.

The Schiller opened up for the season last evening with Hanlons' New Superba, a fine performance. All of Manager Prior's friends turned out in force. Next Sunday M. B. Curtis comes there with Sam'l of Posen up to date, which Duncan Harrison writes me has been filling houses everywhere.

That grand old man of the local newspaper world, Sam Steele, continues to do the press work for the Schiller, and do it well, too. Max Goderath is in the box-office, Archie McLain on the door and Savage on the stage.

My old friend Ned Buckley, now an invalid, wrote me last week to see that the "newspaper boys" took good care of his youngest daughter, Annie, who was playing June in Blue Jeans at the Haymarket. I was glad to hear from him, God bless him, but his message was unnecessary for his clever daughter captured everyone by her own efforts and was highly praised. She has a great future before her and dear old Ned has left the stage a legacy.

In Old Kentucky had a fairly good week at the Columbia, and Ed. Harrigan opened there to-night in Reilly and the 400 to a large house. He will be followed next Sunday night by Eddie Foy in Off the Earth. Will Lackaye says he cannot see how it can fail.

Hooley's still remains closed, and Manager Daly has given Manager Powers extra dates to make up for the disappointment. The Kendals open there next Monday in The Second Mrs. Tanqueray.

Manager H. R. Jacobs has been here during the past week and he remained to the opening of his Clark Street Theatre with Fatio Romani and the living pictures yesterday afternoon. Harry Farron will be the local manager. Tony Pastor opened well at the Academy yesterday afternoon and will do a great week. He goes to the Clark Street next Sunday. At the Alhambra Hoss and Hoss had a good opening yesterday, and A Flag of Truce follows, while Dan McCarthy in his new play is underlined at the Academy. Manager Jacobs' ten houses are now all open. He has no road shows this year.

Vaudeville and burlesque reign supreme at Sam T. Jack's Madison Street Opera House and Empire Theatre. He has organized a new company, in The Bullfighter, to go to Cuba and South America. His press agent, W. A. Phelan, Jr., won the first prize offered for a poem on "shooting the chutes," which sport, by the way, still coins money.

Otis Skinner is here rehearsing at the Grand. His season opens next week and he follows A Milk White Flag at the Grand. I met that handsome dog, Fred. Bosley, of his company, the other night.

Frank Hall's Casino, with its continuous performances, continues to do well, and Manager Flaherty is making great preparations for opening the Winter circus. The Masonic Temple roof garden still prospers.

Cleveland's Minstrels follow M. B. Curtis at the Schiller, and then we see a new play there called Ship of State.

Roland Reed, the boy comedian, passed through here last week. Since his attack of typhoid fever he plays only "fair dates," on account of his complexion. His new play The Politician, is to be produced Sept. 17 in Detroit.

The new press sheet, *Theatrical Tidings*, has made quite a hit here.

Will Morris and Etta Hawkins opened well at the Lincoln Park yesterday and The Temptation of Money had two good houses at Havlin's.

Shaft No. 2, Frank Bixby's new play, made a great hit at the Haymarket last night and Frank Losee has a big winner. Katie Emmett follows him and he goes to the Lincoln Park.

Raining; track sloppy.

"BUFF" HALL.

BOSTON.

Old Glory, Slaves of Gold, and Tom Kettle, Three New Plays, Seen To-night.

[*Special to The Mirror.*]

BOSTON, Sept. 10.

Three plays new to Boston were seen to-night—Old Glory, Slaves of Gold, and Tom Kettle.

At the Bowdoin Square a house full witnessed the production of Old Glory, under the management of Corbett and Brady.

The piece, which is by Charles T. Vincent and W. A. Brady, has its scenes laid in Valparaiso, Chili, where an American sailor on the *Baltimore*, was murdered three days ago. In the second act is shown an attempt to pillage the office of the American Consul, and in the next comes the heroism of an American girl who risks her life to save the *Baltimore* from being wrecked on the Chilian coast. The feature of the third act is the battle at sea which is carried out with thrilling realism. With these stirring features there is a love story, and the piece as a whole is of unusual interest.

The patriotic sentiments provoked the wildest enthusiasm, and a tremendous audience attended. The piece was well acted and excellently mounted. James Horne, John A. Coleman and Louise Montrose made hits, and the dancing of the Tortajado troupe was the best of the sort ever given here.

Tim Murphy's first appearance in Boston as a star was made at the Park this evening before a large audience. The character of the young country inventor is one that fits Mr. Murphy, who is supported by a company which includes many favorites.

There was a very large house and the piece made a hit.

Slaves of Gold at the Grand Opera House attracted one of the largest houses of the season. The appearance of Elmer Grandon and Eva Mountford as stars must be voted a success.

There was a very big house and the company was good.

Peter F. Dailey in A Country Sport is drawing large audiences at the Hollis Street. The piece will probably never be seen here again, as last week Rich and Harris made arrangements with John J. McNally, the author of A Country Sport, who will complete a new piece for Mr. Dailey next season. Daly's company in A Night Off and 7-20-9 follow.

Chauncey Olcott in The Irish Artist is in his last week at the Museum. The piece is one of the best Irish plays that has been given here, and the music is a most delightful feature. After this week the Museum will be devoted to comic opera, Prince Pro Tem being the first piece.

This is the last week of Young America at the Columbia and the company will disband at its conclusion. T. B. McDonough originally got the play which is by William Young and studied it out carefully to the best of his experience. The play read to him well and he carefully selected the best possible cast and secured elaborate and appropriate scenery. The play was rehearsed by himself under the supervision of the author, who expressed himself as more than satisfied with cast and production. On the first night the play was given before a money audience, no deadheads being present, but as the play proceeded, notably in the first and second acts, Mr. McDonough was surprised to find that points which he had anticipated would score, were not taken by the audience. After the performance he received from persons on whose judgment he relied, expressions that agreed with his own, that the play had failed to hit. He decided to wait a few days for the boxoffice to give its unfailing criticism. With one exception the newspapers spoke favorably of the play, particularly praising the literary qualities and interesting story. All congratulated the author on the excellence of cast and accessories. Before the end of the first week the boxoffice pronounced its unmistakable verdict, as business dropped to half that of the opening and second nights. Then Mr. McDonough concluded that he had made an error in judgment, and that the public did not want Young America. As he was entitled to do, he took advantage of the two weeks' clause and notified the company that the season would close on Sept. 15, as he did not feel like throwing good money after bad by running a most expensive organization to daily diminishing business. Although the piece was excellently advertised in advance and production was more than was claimed for it the public would not come, and those unbiased parties whom Mr. McDonough consulted gave no hope of change in the tide of affairs. Mr. Young, the author, is still of the opinion that the play will become a popular success, and considers it only a question of time when it will be a box-office success. On the strength of this opinion he has about concluded negotiations to take the play out of Mr. McDonough's hands and test it on a tour. Whether with the same cast or not has not been given out as that could not be done until he had learned the views of the artists comprising it as to their willingness to remain under a change of management. Last week the business took a still further slump, confirming Mr. McDonough's judgment that in its present state the drama was not a drawing card, and that no amount of booming could hoist it into that position. He has cancelled all the time booked by him for the play, and, together with his representative, W. F. Hamde, will retire from all connection with the play on Saturday. Mr. McDonough can by no means be classed as a weakener, as his experience with The Merchant, the New York *World's* prize play, amply proved. He kept that piece on the road several months at a loss of thousands of dollars because he believed it would be an eventual winner, but he does not propose to duplicate that experience with Young America, and there are but few managers who will not consider that he is right under the conditions.

The Old Homestead goes on its successful season at the Boston, the production being wonderful in many respects. I had the pleasure of witnessing a rehearsal of the entertainment which is to be given on the Sunday evenings of the engagement, and it is safe to say that the entertainment is one of the most novel that has been given here. The songs are illustrated by beautiful paintings, [illegible] effects are beautiful in the extreme.

There will be a change of bill at the Tremont on Oct. 1, when the road 1492 comes to open the sixth regular season of the house.

The other attractions of the week are Keith's New Theatre, Fred. Solomon and an exceedingly strong list of attractions; Grand Museum, Battery B; Palace, Gus Hill's Specialty company; Lyceum, a specially engaged vaudeville company and Howard Athenæum, Queen Lili and variety.

Jack Mason and his wife have had entered in the Suffolk County Superior Court their suits against Isaac H. Weinberg, of New York. In each the plaintiff claims damages of $10,000 for alleged false arrest, and claims trial by jury. Weinberg has ten days to file an appearance, and thirty an answer. The cases cannot reach trial for several months.

D. H. Lythgoe has made a great success as Sandy Lee with Davy Jones on the road.

John Stetson has won a case in the Supreme Court. The full bench has decided that he need not pay for the land on which a party wall was built, even although it strengthened his wall. Mr. Stetson offered to pay for the use of the wall, but not of the land, and the court sustained him.

William Seymour has just returned from New York, where he has rehearsed Roland Reed's new play, The Politician, and he will go to Detroit to see the production. He is at work on a play translated from the Italian by Alice H. Cady, of New York, in which Mrs. Potter and Mr. Bellew will appear.

The Park has a dazzling new electric light.

Carrie W. Colburn has organized a stock company to give her plays in some of the suburbs.

Edgar L. Davenport will be Carrie Turner's leading man. JAY B. BENTON.

PHILADELPHIA.

A Back Number, The Man from the West, The Men of '76, and the Captain's Mate.—Notes.

[*Special to The Mirror.*]

PHILADELPHIA, Sept. 10.

Willie Collier with his new play, A Back Number, met with fair success at the opening attraction at the Chestnut Street Theatre, drawing well the entire week. The company is excellent, and the scenery all that could be desired. A Wild Duck, the present attraction, opened to a good house.

The Man from the West, with admirable stage effects, and magnificent settings, introduced Harry Lacy, who with a strong company showed how Mr. Barnes of Texas could appear under a new guise. Business strong. This opened the Chestnut Street Opera House for the season. This evening, The Men of '76 opened to a large advance sale. It is beautifully mounted.

For the opening of the Road the bill was changed from The Rivals to The Road to Ruin, introducing Mrs. Drew and a fine company to a large house.

At the Empire, Florence Bindley did a fair business on the week with The Captain's Mate, a play with a wealth of possibilities in the way of cast and scenery. The Great Brooklyn Handicap finds the house sold for the first night, with high promises on the week.

Gilmore's Auditorium, with New York Stars company, presented a strong entertainment to unusually large houses considering the torrid weather. The Old South had a great attendance this afternoon.

The People's Theatre is doing a fine business. A Ride for Life drew frequently to its capacity, and The Derby Racer has a great advance sale on the week.

Waiting for the Verdict is the bill at the Kensington.

The Girard Avenue opened this evening with Jim the Penman.

The National is enjoying crowded houses. Robert Downing had a good week, with a fair company, giving The Gladiator and Virginius. A Summer Blizzard, with a strong roster, packed the building this evening.

The Standard, with The Pay Train, attracted large audiences during all the week and at most of the matinees. The Ranch King is the current bill, and it appears to have a large following for its opening.

The Park will open Saturday with The Mikado, the company being the one now appearing in New York.

The Grand Opera House will close its doors Saturday after a fitful season.

The Arch, under the management of Harry B. Mahn, will open Saturday with two separate stock companies. The lease is for six years.

Milton Nobles at Forepaugh's with Sire and Son gave a strong presentation with an excellent company to fair attendance. The old stock company returns the current week, and with Captain Herne, and twenty living pictures, will make it interesting to the patrons.

The Lyceum, with The White Crook, played to the capacity every evening and all matinees but two. May Howard follows and has an immense attendance this evening.

Carncross is having the greatest opening weeks in the history of his minstrelsy.

An effort is being made to turn the Grand Opera House into a concert hall and garden.

John McDonough has been reappointed treasurer of the Walnut, and has returned to the city.

EDWIN RUSHTON.

CLEVELAND.

A New Opera by Local Authors Produced by the Murray-Lane Company—Notes.

[*Special to The Mirror.*]

CLEVELAND, O., Sept. 10.

The Euclid Avenue Opera House opened its regular season to-night, and was filled to overflowing. A new comic opera by local talent was put on for the first time, the Murray Lane Opera company having the honor of producing it. It is entitled By King's Command, and is the work of Ed. Roach, assisted by J. H. Rogers, who wrote the music, and W. S. Rose, a local journalist, editor of the *Examiner*, who worked up the comedy parts. The following is the cast of characters:

Babette	Clara Lane
Marie	Mae Bruce
Susanne	Rose Leighton
Prince Henri	Harry Vallen
Don Fernando	J. K. Murray
General Borie	Harry Brown
Buccaut	William Wolff
Periquillo	Gerald Pegley
Sergeant Cats	Alfred Haywood

The opera is in three acts. The scene is laid in the south of France, close to the Pyrenees. The time is the seventeenth century. Two rival principalities, Pau and Miranda, quarrel over lands, and are about to commence hostilities when the French king orders a truce, and declares that the question shall be settled by a matrimonial alliance between the two principalities. Prince Henri of Mirande, who has been a wanderer, is on his way home to wed, by royal command, the Princess Marie of Pau. His principality has been, during his absence, ruled by his uncle, General Borie, who, worried by his return, hires a bandit chief to intercept and capture the prince, who escapes through the assistance of Don Fernando, a Spanish cavalier travelling with a band of military students. Don Fernando and the prince become friends, and in disguise go to Mirande and expose the rascally General Borie. The prince is glad of this meeting the princess incognito. After several amusing incidents Don Fernando falls in love with the princess, and the prince in turn with Babette, the adopted child of a company of the King's Musketeers.

The plot is interwoven with many lively complications, and finally turns out well. The General and his advisers are punished, Don Fernando is accepted by the Princess, while the Prince gets Babette, who is discovered to be a missing heiress to a large estate. The opera is replete with beautiful music, and the authors are to be congratulated on securing the services of such a fine company for an initial production. Miss Lane originated the leading role of Babette. The fine tenor voice of Harry Vallen and the deep baritone of J. K. Murray made the characters of Prince Henri and Don Fernando all that was needed, while Harry Brown as General Borie and William Wolff as Buccaut brought out the comedy lines in fine style. The rest of the characters were in good hands, and the large chorus with the superb staging, helped to make the production an unqualified success. Too much praise cannot be given to Baxter Johns, musical director, and Daniel Young, who had charge of the stage. The opera holds the boards during the week. Next week Lora Maccabe in The Prima Donna the first half and Marie Jansen the balance.

A Ride for Life was greeted by a large house at the Lyceum Theatre to-night. It remains all week, and will be followed by Robert Hilliard in The Banshee.

H. R. Jacobs' Theatre has for its attraction the first half of the week She, which drew well. The White Squadron follows for the latter part.

Reilly and Woods' company gave two performances at the Star Theatre this afternoon and night, completely filling the house. They stay all week. Next week, Hyde's Comedians.

Manager A. F. Hartz, of the Euclid Avenue Opera House, received many gifts and congratulations from his numerous friends on the anniversary of his fiftieth birthday last Saturday.

J. K. Murray and Clara Lane are undecided as to where they will go this season. After their engagement at the Opera House they will take a trip up the lakes, by invitation.

At the conclusion of the opera at Haltnorth's Garden Theatre last Monday evening, Comedian Harry Brown was presented with an elegant gold watch from his numerous Cleveland friends and admirers.

Rita Elandi has returned from Paris, having been called home by the death of her father. She interds remaining for some time.

Marguerite Wuertz, violinist, will be heard in New York this season.

Louis F. Werba, of Milwaukee, is assistant treasurer at the Euclid Avenue Opera House, succeeding Homer B. Day. This is the only change in Manager Hartz's staff. Fred. Coan is still treasurer, Austin Hogan, advertising agent, C. Campbell at the door, and the veteran John Hicks is house officer.

WILLIAM CRESTON.

ST. LOUIS.

Ward and Vokes, Marie Jansen, and Gus Heege in New Plays—Notes of the Theatres.

[*Special to The Mirror.*]

ST. LOUIS, Sept. 10.

Marie Jansen commenced an engagement at the Olympic Theatre last night, appearing in Miss Dynamite. It made a hit from the start, and Miss Jansen has a chance to be seen at the best possible advantage in it.

At the Grand Opera House Gus Heege appeared in his new play, Rush City. It is full of lively incidents, and the special scenery and mechanical effects added to the effect. The opening performance last night was witnessed by a well-pleased audience.

Another new play was given here, opening at the Hagan Opera House at yesterday's matinee. It was Ward and Vokes' A Run on the Bank. There is much fun in it of the refined kind, and it is given by an excellent company. The attendance was large at both matinee and evening performances.

Colonel Hopkins, of Pope's, makes a success of his continuous performances. The play this week is A Prisoner for Life, and it is supplemented by an entirely new vaudeville bill.

Kaltofeld's Orpheus Stars and Professor [illegible] Living Pictures are the attractions this week at Havlin's.

The Marie Sanger company opened at the Standard Theatre yesterday with a taking burlesque and a clever vaudeville show.

The Union Trust Building Roof Garden and Casino continues to play to the seating capacity, and to-night a new bill was put on.

Percy Denton has been appointed general manager of the Roof Garden, and his management has met with such success that a contract for his services for five years has been entered into by him with the backers of the enterprise.

The St. Louis Exposition, with Professor Sousa as the musical feature, opened last Wednesday night with an attendance larger than on any previous opening, 30,000 persons attending.

Lettie West Symonds, who sang at the Roof Garden last week, posed before J. Wilton Cunningham for the Goddess of Mechanics in his allegorical picture, "The Maturity of St. Louis," which is to be hung in the New Planters' House here.

E. J. Henley and wife (Helen Bertram) left for New York last Thursday night.

Manager Al. Spink, writing from Milwaukee, says that in spite of hot weather and small pox he is drawing well there with The Derby Winner. Josephine Morse has been specially commended for her excellent work as leading lady.

Musical Director Alexander Spencer will remain in St. Louis the coming Winter.

Charley Daniels, late manager of Pope's Theatre, has returned from New York. He, in connection with J. Frank Burrill, will put the melodrama The Coast Guard, on the road in four or five weeks. It may open season here.

Al. Ligman joined the M. B Curtis company last week. He will play leading part.

W. C. HOWLAND.

PITTSBURG.

A Dark Summer, The Man From the West, Blue Jeans and Other Attractions—Gossip.

[*Special to The Mirror.*]

PITTSBURG, Sept. 10.

Willie Collier and company were greeted to-night in A Back Number by a large house. Harrigan next week.

The Man From the West, with Harry Lacy in the lead, drew a crowded house, and scored a success. Hoyt's A Temperance Town next.

Blue Jeans packed the New Grand Opera House. Hanlon' Fantasma follows.

George Thatcher's About Gotham caught on to-night at the Bijou to a crowded house. Next week, Richard and Canfield in A Circus Clown.

Harry Morris's Entertainers attracted two big houses, matinee and night, at the Academy.

Joe J. Sullivan and Larry Smith, both favorites here, opened at the Park, Allegheny, in The Black Thorn, to two excellent houses, matinee and night. A Wild Goose Chase follows.

Bennett and Moulton's Opera company drew a good house to see Olivette at the Cyclorama Auditorium, Allegheny.

Harry Davis' Eden Musee draws crowds.

Innes' Band proved a good attraction at the Exposition.

The New Grand Opera House, under the management of Harry Davis, lessee, and Harry Shwab, manager, opened season last Monday with A Prodigal Daughter.

May C. Standish, of The Man From the West company, is a Pittsburger.

The city is crowded, this being G. A. R. week.

The orchestra at the Park Theatre is under the direction of Prof. Todd.

Only a Private, with the Boston Vaudeville company, under the management of O. A. Tanner and William H. Sherry, opened this afternoon to a crowded house. They give a continuous show.

Manager E. D. Wilt's East End Theatre is almost ready for its opening on Oct. 1 with Warde and James. Seats will be put in the theatre this week.

JOSEPH CROWN.

WASHINGTON.

Primrose and West's Minstrels—Our Regie Smiley—James J. Corbett—The Galley Slave.

[*Special to The Mirror.*]

WASHINGTON, D. C., Sept. 10.

Primrose and West's Minstrels opened the season proper of the new National Theatre to-night to an audience that completely filled the house. The magnificence of the stage setting, the magnitude of the double first part, the strong and pleasing work of the vocal contingent, and the general excellence throughout gave complete satisfaction. George Wilson's return to black face was warmly greeted. A large week is assured.

James J. Corbett had an immense following on the commencement of his engagement at Albaugh's, where he was seen for the first time in his play, Gentleman Jack. The engagement promises to be big.

Our Uncle Dudley began its traveling season at the Academy of Music to-night. The comedy was a laughing success. A thoroughly competent company were seen in the interpretation. Applause and curtains were frequent, and a large audience was in attendance.

A fine performance of The Galley Slave pleased a large house full of delighted and interested auditors at Butler's Bijou Theatre to-night. Flynn and Sheridan's City Sports at the Lyceum attracted the usual large Monday night house, presenting a first-class entertainment.

JOHN T. WARDE.

LETTERS TO THE EDITOR.

ABOUT GOTHAM.

SEPT. 8, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Seeing a notice in your valuable paper to the effect that Frank Dumont claims to be the author of About Gotham, the new farce-comedy now being produced with such success by George Thatcher's Minstrels and Comedy company, I beg to state most emphatically that Frank Dumont is neither the author nor the originator of one line, song, or situation in the piece.

Mr. Dumont did write a play with that title for Mr. Thatcher, but it was found to be useless and impracticable, and I, as stage manager, was called upon to write another, which I did in the Brower house in this city, in the presence of witnesses, and if Mr. Dumont and write to the management of the company, he will find the entire authorship and production credited to my name on every programme; and if he ever sees the play itself, he will discover that he is not in it from the rise to the fall of the curtain.

As the play has made an acknowledged hit, I cannot afford to have my laurels taken so easily.

Yours respectfully,
HARRY W. EMMET.

WHAT MR. THOMPSON IS DOING.

CINCINNATI, Aug. 30, 1894.

To the Editor of the Dramatic Mirror:

SIR.—There may be a hundred John W. Thompsons in the dramatic profession for all I know; but as I think the Thompson paragraph in this week's MIRROR refers to me, I write to say that I did not send you any communication from Yonkers to the effect that I aspired to Shakespearean heroes and that I did not want to be confounded with the Thompson who advertised for leading parts in farce-comedy.

As I have played with Madame Janauschek, but I have not been re-engaged by that lady to play her leads and stage her repertoire, for the good and sufficient reason that she has announced her intention of abandoning the stage for the lecture platform. As to playing in farce-comedy, I only wish I could; for truth compels me to say that the ladies and gentlemen of that department of the art of which I am a humble member, are better paid and more independent through Summer and Winter, than are the actors and actresses who have devoted their lives to the classic drama.

Some dull wag wrote you that letter; and for his benefit permit me to say that this season I am playing a character, heavy part in Down in Dixie, without the trouble attending the pulling on of tights, or the wear and tear of the nerves which are inseparable from the playing of strictly legitimate roles.

The readers of THE MIRROR may not care a tinsmith's expletive for me or my affairs, but what was permitted to the Yonkers wag—space in your valuable columns—may be extended to

Yours sincerely,
JOHN W. THOMPSON.

BORN.

LONG.—A daughter to Nick Long and wife (Helene Cotton), in Chicago, on Sept. 2.

RUSSELL.—A daughter to Mr. and Mrs. Harold Russell, at Salt Lake, Utah, on Sept. 6

MARRIED.

BALFOUR—FOLEY.—Augustus Balfour and Miss Foley, Philadelphia, on Aug. 29.

ELLOTT—BEACH.—Frankie Elliott and L. P. Beach, at Sedalia, Mo., on Sept. 6.

RATCLIFFE—LACEY.—Edward J. Ratcliffe and Alice De Lacey.

DIED.

BUSCH.—John Busch, in New Lots, on Sept. 4, aged 85.

COLLINS.—Bijou Lillian Collins, only child of Bonita Comma and Norma Willis Collins, on Sept. 2, in Brooklyn.

FREEMAN.—At Pittsfield, Mass., on Aug. 29, George Freeman.

GAVETT.—Charles H. Gavett, in Boston, on Aug. 31, of heart disease.

WILLIAMS.—Hugh Williams, at New Orleans, La., on Sept. 8.

NEW YORK THEATRES.

GARDEN THEATRE
Evenings 8:15.
Under direction of Mr. A. M. Palmer.
Matinees Wednesday and Saturday.
ENORMOUS RENEWED SUCCESS.
COME EARLY FOR SEATS.
RICE'S NEW 1492
Burnet and Pfueger's Burlesque.
KILANYI'S New, original Living Pictures.
400th Time, Columbus Clock Souvenirs—Oct. 12.

GRAND OPERA HOUSE
Evenings at 8. Matinees Wed. and Saturday at 2
THE EMINENT TRAGEDIAN,
MR. THOMAS KEENE
Tuesday, MERCHANT OF VENICE; Wed. Mat., RICHELIEU; Wed., LOUIS XI.; Thursday, OTHELLO; Friday and Sat. Mat., HAMLET; Saturday, RICHARD III.
Next Week—The Great Brooklyn Handicap.

DALY'S THEATRE
Tuesday and every evening at 8
Seven Twenty-Eight
MR. HENRY E. DIXEY as Tamburini, and JAMES LEWIS, Herbert Gresham, Francis Carlyle, Charles Leclercq, William Gilbert, Mrs. G. H. Gilbert, Catherine Lewis, Laura Hansen and Percy Haswell.
Only matinees of SEVEN TWENTY-EIGHT Wednesday, Sept. 12, and Saturday, Sept. 15. Saturday night last appearance of Mr. Daly's company.
Tuesday, Sept. 18—Production of A GAIETY GIRL, by George Edwardes' company.

BROADWAY THEATRE
MR. T. H. FRENCH, Manager.
Handsomest and Safest Theatre in the World.
MIRTH, MAGNIFICENCE, MELODY.
DE WOLF HOPPER
And his company presenting the new comic opera,
DR. SYNTAX
By J. Cheever Goodwin and Woolson Morse.
Evenings at 8. Matinee Saturday 2.

EMPIRE THEATRE
Broadway and 40th Street.
CHARLES FROHMAN, Manager.
Opening of the regular season.
Beginning Tuesday, Sept. 11.
MR. JOHN DREW
Management Charles Frohman.
First play,
THE MASQUE HEROD
By H. A. Jones, author of The Dancing Girl, The Manoeuvrer, etc.,
Presented by John Drew, J. E. Dodson, Harry Harwood, Lewis Baker, Arthur Byron, Joseph Humphreys, Leslie Allen, Robert Cotton, Frank E. Lamb, Guido Marburg, Agnes Miller, Elsie de Wolfe, Kate Mask and Maud Adams.
Matinee Saturday. Evenings 8:15

ACADEMY OF MUSIC
19th Street and Irving Place
GILMORE & TOMPKINS, Props. and Mgrs.
The Greatest Success in Theatrical History.
Bronson Howard's new
SHENANDOAH
Direction of Charles Frohman.
A Picturesque and Thrilling War Drama.
20 Soldiers, 40 Horses
In the sensational
SHENANDOAH VALLEY SCENE.
Matinee Wednesday and Saturday at 2. Evenings at 8:15.

CASINO
CARROLL AND LEDERER, Lessees and Managers.
Evenings at 8:15. Saturday Matinee at 2.
The Shining Triumph of the Decade.
DELLA FOX
Comic Opera Company in the
LITTLE TROOPER.
By Clay M. Greene and William Furst.

LYCEUM THEATRE
4th Avenue and 23d Street
DANIEL FROHMAN, Manager.
Evenings at 8:15. Mats. Thursday and Saturday at 2.
E. H. SOTHERN
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THE VICTORIA CROSS.
By Paul M. Potter

KOSTER & BIAL'S MUSIC HALL
The Nilsson Aerial Ballet. Mlle. Di De Lee
Phantos Wile Fougere, The Fletcher, The Hagtors, Ischernoff, Martinetti.
Second Series Living Pictures.
Matinee Saturday Only.

PALMER'S
WALTER SANFORD, Lessee and Manager.
FILLED NIGHTLY.
Prices: 15, 25, 35, 50 and 75 cents.
Week of Sept. 10, 1894.
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TONY PASTOR'S
14th Street, between 3d and 4th Avenues.
Matinees Tuesday and Friday.
Gus Hill's Novelties. 20 Big Specialties and Funny Comedy, Slattery's Reception. Screams of Laughter. Awfully Funny.
Don't Forget, Matinees Tuesday and Friday.

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MATINEE SATURDAY.
Reserved Seats, Orchestra Circle and Balcony, $1.
HERRMANN THE GREAT
In his marvelous entertainment, aided by
MME. HERRMANN.

BIJOU THEATRE
Broadway, near 30th Street.
Matinees Wednesday and Saturday.
Third Big Week, and Last But One of
FANNY RICE
And Excellent Company in the New Comedy,
MISS RICE GOES ABROAD

NEW YORK THEATRES.

FOURTEENTH STREET THEATRE
Near 6th Avenue
Every Night. Matinees Wednesday and Saturday.
Reserved Orchestra Circle and Balcony, 50 cents.
Davis and Keogh's superb scenic production,
ON THE BOWERY
Next Week—Struck Oil.

H. R. JACOBS' THEATRE
Corner 31st Street and 3d Avenue
Matinees Monday, Thursday and Saturday.
JOSEPH J. DOWLING and MYRA L. DAVIS.
THE LIFE GUARD
Next Week—My Aunt Bridget

BROOKLYN THEATRES.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., Proprietors.
(Edwin Knowles, Daniel Frohman & Al. Hayman.)
WEDNESDAY—MATINEES—SATURDAY.
THE KING LAUGH-MAKER.
CHARLEY'S AUNT
Direction of Charles Frohman.
ORIGINAL NEW YORK COMPANY.

ASHPUDIN
Bedford Avenue, near Broadway.
EDWIN KNOWLES, Proprietor.
Matinees Wednesday and Saturday.
WALTER SANFORD'S
Magnificent production of
THE PRODIGAL DAUGHTER
Imported Thoroughbred Steeplechase Horses.
Next Week—In Old Kentucky

COL. SINN'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
COL. W. E. and W. L. SINN, Proprietors. This week matinees Wednesday and Saturday. Grand opera at dramatic prices. Engagement of the Marie TAVARY Grand English Opera Co. in repertoire. Next week, Stuart Robson in Leap Year

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AMBROSE PARK, SOUTH BROOKLYN.
Twice Daily All Summer.

To create an appreciative appetite and promote a natural feeling of perfect health and robustness, drink
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India Pale Ale
and
Brown Stout
The Creamy Head, Mellow Flavor, and Absence of False Fermentation, demonstrate the high character of the ingredients from which they are produced. Consumers experience a pleasure not associated with any other brand.
By bottling at the Brewery we are enabled to ensure the absolute purity of our brewings.
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C. H. EVANS & SONS
Brewers of highest grade Ale and Stout for over 100 years.
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ACTORS and ACTRESSES of ability; also a first-class STAGE MANAGER, and MUSICIANS for Band and Orchestra. Address
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Under new management. Now booking for season 1894-95. First-class attractions only. All modern improvements. Population, 12,000. Seating capacity, 1,000. We have booked this season such attractions as Black Crook, Girl I Left Behind Me, Milton Nobles, Yon Yonson, The Fencing Master, etc. MOTHERSEAD, AIKEN & STULL.

WEEK OF SEPT. 17 OPEN
A. R. GRIFFO'S THEATRE, CHARLESTON, S. C.
The oldest and best three-night stand in New England. The London Belles and Peck's Bad Boy companies just finished a big three nights' engagement each. For close time, wire quick.
CHAS. J. GORMAN, Lessee and Manager.

On my return from Europe, Nov. 1, I can be engaged for general advance and press work.
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Care of MIRROR.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 10.]

Sturgeff 4-9, East Week 17-19. 42nd Regiment Band Concert 20.

APPLETON.—OPERA HOUSE (C. Erb, manager): Marie Heath in A Trip to Chinatown to a fair sized house 3. A Clean Sweep 6. Lizzie Evans 21-27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Police Inspector 4; small house. Jane 20.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Keller opened to S. R. O. 3. The performance is an excellent one, and the tricks and illusions in many instances quite novel. Mrs. Keller's mind reading is astonishing. Edmund Collier in The Cross-Roads of Life 10-15.——ACADEMY OF MUSIC (Henry Thomas, manager): Herrmann opened to a big house 3, and gave, as usual, a very entertaining performance, a special feature of which was the dancing of Mme. Herrmann. The Serpentine and La Blanc, given with calcium light effects, are very beautiful.——THEATRE ROYAL (Sparrow and Jacobs, managers): John Kernell in McFadden's Elopement opened to S. R. O. 5. Clara Knott is a clever soubrette. Prodigal Father 10-15.——GOSSIP: The rival magicians, Herrmann and Keller, have been trying which can outdo the other in the matter of advertising as well as in their performances. All sorts of novel devices have been tried. Keller finally pressed the Street Railway into his service, and all the cars bore flaming announcements of his performance. Herrmann intends visiting one of our large marts during the week and trying some of his art upon the unsuspecting vendors of meat and vegetables.—Although the Queen's is almost a new theatre, the management are constantly making improvements. This season the proscenium is lighted up by 200 extra incandescent lights, making it one of the best-lighted theatres on the continent. All the stage hands have been put in uniform, consisting of a white linen suit and cap and felt shoes.—Nellie Ganthony appears at the Academy next month.

TORONTO.—GRAND OPERA HOUSE (J. B. Shepard, manager): Sol Smith Russell opened the season in Peaceful Valley to a big house 3. Belle Archer as Virgie Reed made a most favorable impression. Mr. Russell will present The Man of Law and April Weather 10-15.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): A Trip to Chinatown opened 3 to a packed house. Arthur Rehlaen is clever, and made a hit. The support was good. Jean Clavell in McFadden's Elopement 10-15.——ACADEMY OF MUSIC: The season opened under the new manager, F. W. Stair, 3. A former Shower was the piece selected for the opening, and proved a drawing card. The Academy presented a very pretty appearance, being most brilliantly lighted, the ushers were all in full dress, and the orchestra looked well in their new uniforms. A Cracker Jack 10-15.——IRVING: The Muse opened under the management of Mr. Young to big business. In the lecture hall the chief attraction is Herr Zeltzog, with his bullet-proof coat. The theatre presents a strong bill.—The Industrial Exhibition was in full swing 5, and will continue so until 15. An excellent list of attractions has been secured, surpassing all others, and should prove a great magnet.—A very sad accident occurred to Henry Lovenat, who, with his brother John, were to have performed at the Fair. It appears that they were bathing in the lake on Sunday, 4, and on their return home took shelter from a storm under a large tree. They had hardly been there when lightning struck the tree, killing Henry instantly. The Lovenats live in Chicago, where the body has been sent.

QUEBEC.—ACADEMY OF MUSIC (Thaulow Hamel Opt. Co., managers): Fa-Sing Oriental Japanese Troupe opened the season here and played to good business Aug. 27-29. The crew of H. M. S. Blake, assisted by local talent, gave a very enjoyable concert to a large and select audience 31. Frost and Fleetwood 10-12.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Rose, manager): The Transported-one-season 3 with Oscar F. Sloan's comedy, The Colonel. The audience came to the house, was small but enthusiastic. The cast, including Josephine Shepherd and G. F. Sloan, contained some very clever actors. A Summer Shower 10.

(Received too late for classification.)

WASHINGTON, D. C.

Charles Dickson opened the season at the Academy of Music 3 during the progress of the hot-air quality of Blizzard Bridge Bullard & Scully (Good Fellow). The most place to an elaboration of the whole piece. A Run Alone: T ken by the same author, that Mr. Dickson has used for some time as a certain salver to hang—and which takes up the entire third act of the new work. The play proved a decided success and has received the most unanimous endorsement of both press and public. Large audiences throughout the week have been kept in almost constant laughter. The play tells a very pretty story in opendified form and deals with the fortunes and complaints of a West Pointer, the pretty daughter of the American Legation in London, which becoming known, puts him under a cloud. He falls in love with a charming girl, operations himself to save her brother's good name, loses his command, but finally comes out triumphant. The company are at West Point, Washington and London. The comedy is replete with witty sayings and mirth-provoking incidents, in the shape of Mr. Dickson as Captain Herb Wentworth, who jolly good fellow, gives a strong performance—smooth, easy, graceful, polished, and perfectly artistic. He is a performer of no mean ability, and his singing of the songs "St. Peter and the Pearl," "The Naval Boy," a German song, and "The Sun, Girl, and the Fiddle" secured a triple encore. An excellent co. was cast in the interpretation, which includes George W. Barnum, Thomas W. Ross, Frederick Bachus, Homer Granville, Augustus Balbach, Gustave York, Lillian Burkhart, Pauline Campbell, Gertrude Whitty, and Katherine Kaiser. Next, preceded by The Salt Cellar, was presented on Saturday night.

The Passing Show, direct from Mr. Canine, New York, crowded Although not announced p. ices all of last week. As an introduction to the cup of amusements, it proved a most delightful surprise to a goodly audience of ladies, gentlemen, dames, comely, clowns and ladies. Jessie Lee Carlisle, a young and talented Washington girl, in one of the leading roles met with a warm welcome.

Paul Kauvar at Ruter's Bijou Theatre enjoyed a prosperous week. The new version was well liked. Esther Lyons depicted much earnestness and feeling in the portrayal of the part of Diana and J. Harvey Crane in the title role made a good impression.

Arion's Gay Club Burlesque co. is an attractive bill and new faces, well backed and handsomely framed, proved a great drawing card during the past week at the Lyceum.

The Primrose and West Minstrel street parade was quite an extensive affair, and will prove a big advertisement.

Aaron Lipsky, the cartoonist star, has received from John W. Ransone and Will O. Wheeler a proposition to star under their management, supported by the late Fern Rosa co., but the terms of her engagement with Manager R. R. Field, of the Boston Museum, preclude any possibility of such an arrangement for the present.

Charles E. Evans, of the Herald Square Theatre, New York, ran over last week to witness Charles Dickson's new play, A Jolly Good Fellow, and has expressed himself as well pleased. Negotiations are now pending looking toward a New York run at his house. Stanislaus Stange, the author, and Manager Ed. J. Abrams are charmed and delighted at the success.

Upon invitation of Baltimore Lodge of Elks, the local lodge attended in a body a monster outing at Avondale Shore, Md., Sunday. There were present Elks from New York city, Brooklyn, Newark, Philadelphia, Norfolk and Richmond, on which occasion Washington Lodge No. 15 presented Baltimore Lodge No. 7 with a handsome water service (silver, comprising a number of pieces.

The underlined attractions at the several houses next week are: The Marie Tavary Grand English Opera co. at the New National, A Wild Duck at Albaugh's, On the Mississippi at the Academy, Cora Van Doren in Tennessee's Partner at the Bijou, and C. W. Williams' Specialty co. at the Lyceum.

JOHN T. WARD.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. No dates for publication in our subsequent issue dated must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

AMERICAN TRAVESTY CO. (Off the Earth): Milwaukee, Wis., Sept. 30-Oct. 5, Chicago, Ill., 17-Oct. 6.

ALEXANDER SALVINI (W. H. Wilkinson, mgr.): Milwaukee, Wis., Oct. 1.

A MODERN HEROINE: Rochester, N. Y., Sept. 20-25.

A CRAZY LOT: Danbury, Conn., Sept. 21, South Norwalk 22, Bristol 23, Willimantic 24, New London 25.

A TURKISH BATH (R. H. Macey, mgr.): Warsaw, Wis., Sept. 21, Eau Claire 22, Minneapolis, Minn., 26-28, Ashland, Wis., 29, Brainerd, Minn., 30, Fargo, N. D., 27.

A COUNTRY SPORT (Peter E. Dailey): Boston, Mass., Sept. 3-25.

ACTO'S HOLIDAY: Pulaski, Tenn., Sept. 21, Hartsville, Ala., 22, Talladega 24, Anniston 25.

ARTHUR C. SIDMAN (A Summer Shower; E. J. Delmore, mgr.): Penn Yan, N. Y., Sept. 24.

A RAILROAD TICKET: Syracuse, N. Y., Sept. 22, Schenectady 22, Albany 23-25, Rochester 27 28.

A WILD DUCK (George W. Lube, mgr.): Philadelphia, Pa., Sept. 10-25.

AUNT SALLY: Lowell, Mass., Sept. 23, Nashua, N. H., 27.

A CLEAN SWEEP (Andy Amann): Menominee, Mich., Sept. 22, New London, Wis., 23, Antigo 24, Rhinelander 25.

A HOME FOR FOTORS: (Edgar Foreman, mgr.) New Haven, Ct., Sept. 12-25; Boston, Mass., 27-28.

A SUMMER BLIZZARD: Philadelphia, Pa., Sept. 20-25.

A TEXAS STEER (Charles Hoyt, mgr.): Scranton, Pa., Sept. 22.

A CORK MAN (Herbert Casthorn): Springfield, O., Sept. 29.

ALABAMA (Clement Bainbridge prop.): Oil City, Pa., Sept. 19, Corry 19, Erie 20, Buffalo, N. Y., 17-29.

ALL OUT GOTHAM (George Thatcher): Pittsburg, Pa., Sept. 10-25.

A RAGGED CHECK (Arthur E. Moulton; Giles Reynolds, mgr.): Kingston, N. Y., Sept. 21, Watertown 22, Rochester 23-25, Syracuse 26-29, Boston, Mass., 30-Oct. 29.

A BLACK SHEEP (Charles H. Hoyt, mgr.): Norfolk, Va., Sept. 24-25, Petersburg 26, Richmond 27-29.

ADA REHAN (Augustin Daly, mgr.): Boston, Mass., Sept. 29-Oct. 29.

A CRACKER JACK: Toronto, Ont., Sept. 10-15.

A GAIETY GIRL (George Edwardes, prop.): New York city Sept. 12—indefinite.

A BREEZY TIME: Scranton, Pa., Sept. 21, Carbondale 22, Pittston 23, Tamaqua 24.

BUBB COMEDY (George H. Bubb, mgr.): Passaic, N. J., Sept. 19-25, South Norwalk, Conn., 27-29, Ansonia 30-Oct. 1.

BLACK FLAG: Omaha, Neb., Sept. 23-25.

BLUE JEANS: Pittsburg, Pa., Sept. 10-25.

BOSTON BOOKERS (Playwrights; Paul C. Blume, mgr.): Beaumont, Tex., Sept. 21, Galveston 22, Houston 23, Navasota 24, Bryan 25, San Antonio 26, 27, Austin 28, Taylor 29, Waco 30, Fort Worth 31, Dallas 32, Denison 33, Sherman 34, Greenville 35, Tyler 37, Longview, La., 38, Shreveport, La., 39, Marshall, Tex., 40.

BUNCH OF KEYS (Geo. Bothner, mgr.): Brooklyn, N. Y., Sept. 19-25, Morristown, N. J., 27, New Brunswick 28, West Chester, Pa., 29, Norristown 30, Lancaster 31, Harrisburg 32, Zanesville, O., 33, Richmond, Ind., 35, Anderson 36, Champaign, Ill., 37, Springfield 38, 39.

CARRIE WYMAN COMEDY (Ed. Gray, mgr.): Somerville, N. J., Sept. 19-22, Lambertville 23-25.

COUNTY FAIR (Arthur G. Thomas, mgr.): Newport News, Va., Sept. 17-22, Richmond, Va., 23-25, Norfolk 26, Roanoke 27, Knoxville, Tenn., 28, Chattanooga 29.

CLARKE PARKINSON: Fulton, Mo., Sept. 19-25, Sedalia 27-29.

CHARLES DICKSON (E. J. Abram, mgr.): Richmond, Va., Sept. 22, Norfolk 23, Danville 24, Lynchburg 25, Roanoke 26, Charleston, W. Va., 27, Huntington 28, Parkersburg 29, Zanesville, O., 30, Columbus 31, 32, Newark 33, Dayton 35, Lafayette, Ind., 36, Danville, Ill., 37, Evansville, Ind., 38, Terre Haute 39.

CROSS ROADS OF LIFE (W. G. Smyth, mgr.): Montreal, P. Q., Sept. 19-25, Toronto, Ont., 27-Oct. 1, Cleveland, O., 3-9.

CHICKS CLOWN (——— Sammon, mgr.): Utica, N. Y., Sept. 22, Binghamton 23, Elmira 24, Bradford, Pa., 26, Olean, N. Y., 27, Pittsburg, Pa., 27-29.

C. H. RUSSELL COMEDY: Lakewood, N. J., Sept. 22, New Gretna 23-25.

CHARLES FRANKAU'S STOCK: Portland, Ore., Sept. 26.

CHARLEY'S AUNT (Charles Frohman, mgr.): Brooklyn, N. Y., Sept. 19-25.

COON HOLLOW: Columbus, O., Sept. 19-25, Louisville, Ky., 27-29, St. Louis, Mo., 30-Oct. 2.

CORSE PAYTON (David J. Savage, mgr.): Elgin, Ill., Sept. 19-25.

COUNTRY CIRCUS (J. Sloman, Elsa and Erlanger, mgrs.): New York city Oct. 29.

DUFFY'S BLONDES (Harvey Ferguson): Allentown, Pa., Sept. 29.

DOUGLAS COMEDY: Cedar City, Col., Sept. 19-25.

DONNELLY AND GIRARD: Rochester, N. Y., Sept. 19-25.

DENCER SISTERS (Edw. J. Abram, mgr.): Waterville, Me., Sept. 22, Portland 23, 24, Auburn, Me., 26, Brockton 27, Baltimore, Md., 27-29.

DEWEY THEATRE (A. M. Spink, mgr.): St. Paul, Minn., Sept. 19-25, Minneapolis 27-29, West Superior, Wis., 30, Duluth, Minn., 31, 32, Mankato 33, Sioux City, Ia., 34, 35.

DANIEL SULLY: Minneapolis, Minn., Sept. 19-25.

DEVERE INCOGNITO: Boston, Mass., Sept. 3-Oct. 22.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Atlanta, Ga., Sept. 19, 20, Augusta 21.

DALY'S STOCK (Augustin Daly, mgr): New York city Aug. 27-Sept. 22.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Harlem, N. Y., Sept. 19-25, Boston, Mass., 27-29, Providence, R. I., 30-Oct. 2.

DEADY AMBLOT (C. J. Roberts, mgr.): Philadelphia, Pa., Sept. 19-25.

EIGHT BELLS (Geo. John F. Byrne, prop.): Taunton, Mass., Sept. 21, Attleboro, Mass., 22, Fall River 23, Worcester 24, 25.

EMILY BERGERE (Our Flat; Thomas W. Ryley, mgr.): Kansas City, Mo., Sept. 9-25, Omaha, Neb., 26, Des Moines, Ia., 27, Galesburg, Ill., 28, Davenport, Ia., 29, Burlington 30.

EVA TANGUAY: Lansing, Mich., Sept. 21, Coldwater 22-25, Frankfort 27-29, Fulton 30, Chicago 30-Oct.

ETTA BUELER: Lowell, Mass., Sept. 22, Haverhill 23, New Bedford 24, Gloucester, R. I., 25.

EAST LYNNE (Harry Crooke, mgr.): Princeton, Ill., Sept. 21, Kewanee 22, Galesburg 23, Bushnell 24, Aledo 25.

ELSON'S COMEDIANS: Delavan, Ill., Sept. 19-25.

E. H. SOTHERN (Charles Frohman, mgr.): New York city Aug. 27—indefinite.

E. SOMERS (Johnson and Cuppett, mgrs.): Rochester, N. Y., Sept. 22, Utica 23, Gloversville 24, Norwich 25, Little Falls 26, Troy 27, Rome 28, Watertown 29, 30, Port Hope, Ont., 31, Cobourg 32, Toronto, Ont., 33, Hamilton 35, Guelph 36, Owen Sound 37, Collingwood 38, Barrie 39.

ELSIE WARNER: Elizabethtown, Ky., Sept. 19-25, Hopkinsville 27-29.

EDGEWOOD FOLKS (Alba Heywood; O. W. Heywood, mgr.): Cairo, Ill., Sept. 22, Metropolis City 23, Anna 24, 25, Vicksburg 26, Evansville, Ind., 26, Mattoon, Ill., 27, Clinton 28, Galesburg 29, 30, Fairbury 31, Gibbon 32.

ELOISE WILLARD (Little Speculator; Edwin P. Hilton, mgr.): Exeter, N. H., Sept. 22, South Framingham, Mass., 23, Biddeford, Me., 24, Portland 25, Portsmouth, N. H., 27, Newburyport, Mass., 28, Gloucester 29.

FLAG OF TRUCE (Walter Sanford's): Wheeling, W. Va., Sept. 22, Mt. Vernon, O., 23, Sandusky 24, Tiffin 25, Defiance 26, Chicago, Ill., 26-Oct. 6.

FATTY RICE: New York city, Aug. 25-Sept. 22, 26-29, (S. S. Zell, mgr.): Atlanta, Ga., Sept. 22, Birmingham, Ala., 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26.

FRANK ROBERTS (Julius Benedict, mgr.): Chicago, Ill., Sept. 4-29, Philadelphia, Pa., 17-29.

FAUST (Griffith's): Lincoln, Neb., Sept. 21, 22.

FISHER AND SCOTT (Cold Day and Chip o' the Old Block): Des Moines, Ia., Sept. 21, Clinton 22, 23, Dubuque 24, Davenport 25, 26.

FROST AND FARNHAWE: Quebec, P. Q., Sept. 19-25.

FIRE PATROL: Oshkosh, Wis., Sept. 21, 22, Fond du Lac 24, 25, Milwaukee 27-29.

FRIENDS (Arthur C. Alston, mgr.): San Francisco, Cal., Sept. 19-25, Fresno 26, Los Angeles 27-29, Riverside 30, San Diego 31.

FAST MAIL (Northern; Martin Golden, mgr.): St. Joseph, Mo., Sept. 19-22, Leavenworth, Kans., 23, Plattsburg, Mo., 24, Brookfield 25, Chillicothe 27, Trenton 28, Atchison, Kans., 29, Topeka 30-Oct. 2, Harrisburg, Mo., 3, Waynesburg 25, California 26, Fulton 27.

FRANKS' COMEDIANS (Dick Ferris, mgr.): Paducah, Ky., Sept. 23-25, New Harmony, Ind., 26-28.

FREDERICK'S BALL (Murray and Mack; Frank A. Bacon, mgr.): Circleville, O., Sept. 22, Chillicothe 23, Portsmouth 24, Ashland, Ky., 25, Ironton, O., 26, Wilmington 27, Lancaster 28, Newark 29, Kenton 30, Tiffin 31, Delphos 32.

FAST MAIL (Southern; John B. Hogan, mgr.): Decatur, Ill., Sept. 22, Austin, Minn., 23, Albert Lea 24, Waseca 25, Rochester 26.

GORMAN BROTHERS: Brockton, Mass., Sept. 22, Nashua, N. H., 23, Concord 24, Haverhill, Mass., 25.

GLADIANA (Hasbrouck and Linsmore, mgrs.): Olean, N. Y., Sept. 22, Bradford, Pa., 23, Lock Haven 24, Johnstown 25, Ft. Wayne, Ind., 26, Danville, Ill., 29, Jacksonville 30, Quincy 31.

GALLEY SLAVE: Washington, D. C., Sept. 19-25.

GRAHAM RABLE: Covington, Ind., Sept. 20-25, Bradford 27-29.

GREAT BROOKLYN HANDICAP: Philadelphia, Pa., Sept. 19-25, New York city 27-29, Hoboken, N. J., 29-30, Scranton, Pa., 27.

HETTIE BERNARD CHASE: Reading, Pa., Sept. 22-25, Bloomsburg 27, Huntsdale 28, Philipsburg 29, Clearfield 30.

HARRY DULL'S COMEDIANS (Dull and Culhane, mgrs.): Jerseyville, Ill., Sept. 19-25.

HARRIGAN STOCK (E. W. Hanley, mgr.): Denver, Col., Sept. 3-25, Chicago, Ill., 10-25.

HAMILTON IDEAL THEATER: Homer, Ill., Sept. 19-25.

HARRIETTE WEBBS (Jas. H. Allger, mgr.): Atlantic City, N. J., Sept. 22-25, Frankford, Pa., 27, Piedmont, W. Va., 28, Cumberland, Md., 29, 30, Hagerstown 31, 32, Martinsburg, W. Va., 33, Harrisonburg, Va., 34, Staunton 35, Lexington 36.

HARDY-MALCOLM: Louisiana, Mo., Sept. 19-25, California 27-29.

HOWARD WALL'S INSANE: Newark, O., Sept. 19-25, Richmond, Ind., 27-29.

HOT TAMALES (J. A. Reed, mgr.): Evansville, Ind., Sept. 19.

HOLDEN COMEDY: Joliet, Ill., Sept. 19-24, Cincinnati, O., 27-29.

HAMMOND AND STEWART'S LYCEUM: Rutland, Ill., Sept. 19-25.

HOYT AND ROSS (C. N. Bertram, mgr.): Chicago, Ill., Sept. 4-25.

IDA VAN CORTLAND: Watertown, S. D., Sept. 19-25, Aberdeen 27-29.

IN THE NAME OF THE CZAR (E. W. Connelly, mgr.): Brooklyn, N. Y., Sept. 3-25.

IN OLD KENTUCKY (No. 1): Denver, Col., Sept. 19-25.

IN OLD KENTUCKY (No. 2): Cincinnati, O., Sept. 19-25.

JAMES YOUNG (Francisyn Davis, mgr.): Atlantic City, N. J., Sept. 20-25.

JAMES O'NEILL (W. F. Connor, mgr.): Haverhill, Mass., Sept. 21, Lynn 22, Salem 23, Manchester, N. H., 24, 25, Worcester, Mass., 27, 28, Woonsocket, R. I., 29, Fall River, Mass., 30, Newport, R. I., 31, New Bedford, Mass., 32.

JEAN RUSSELL: Cleveland, O., Sept. 17-25.

J. J. SULLIVAN: Pittsburg, Pa., Sept. 19-25.

JOHN DREW (Charles Frohman, mgr.): New York city Sept. 12—indefinite.

JULIA MARLOWE (Fred. Stinson, mgr.): Waukesha, Wis., Sept. 22, Madison 23, 24, West Superior 25, Duluth, Minn., 26, 27, St. Paul 27-29, Minneapolis 29-30.

J. K. EMMET: New York city Sept. 12-29, Boston, Mass., 30-Oct. 29.

JOSEPH JEFFERSON: Chicago, Ill., Oct. 19-27.

JANE (Gustave Frohman, mgr.; Northern): Davenport, Ia., Sept. 21, 22, Decatur, Ill., 23, Louisville, Ky., 27-29.

JANE (Gustave Frohman, mgr.; Western): Dubuque, Ia., Sept. 21, Cedar Rapids 22, Independence 23, Waterloo 24, Council Bluffs 25.

JANE (Southern; Gustave Frohman, mgr.): Topeka, Kan., Sept. 21, Litchfield 22, Plainfield, N. J., 23, Wilmington, Del., 24, Newark 25.

JANE (Eastern; Gustave Frohman, mgr.): Fostoria, O., Sept. 21, Tiffin 22, Ashland 23, 24, Fremont 25.

JOE OTT (Star Gazer; J. F. McDonald, mgr.): New Orleans, La., Sept. 19-25, Memphis, Tenn., 27-29, Nashville 30-32.

JAMES J. CORBETT (W. A. Brady, mgr.): Washington, D. C., Sept. 19-25.

JAMES R. GRIFFIN (The Silk Stocking; Carbondale, Pa., Sept. 21, Wilkes-Barre 22, Scranton 23, Allentown 24, Easton 25, Philadelphia 27-29.

JOHN DILLON (F. H. Vorgan, mgr.): Red Oak, Ia., Sept. 19-21, Fairfield 22-24.

JANE LOGUE: Steubenville, O., Sept. 19.

JACK AND JILL (Shaw and Craig): Fredonia, Kans., Sept. 19-25, Parsons 27-29, Oklahoma City, Ok. T., 30-Oct.

KATIE EMMETT: Chicago, Ill., Sept. 19-25, Rock Island, Wis., 26, Racine 28, Oshkosh 29, Eau Claire 30, Stillwater 31.

KENNEDY'S PLAYERS (John E. Dickson, mgr.): Wappinger's Falls, N. Y., Sept. 19-25.

KENTUCKY GIRL: Detroit, Mich., Sept. 19-25.

KITTIE RHOADES: Hanover, Pa., Sept. 19-25, Shamokin, N. J., 27-29, Carlisle, Pa., 30-Oct.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Omaha, Neb., Sept. 19, St. Joseph, Mo., 20-25.

LAND OF THE MIDNIGHT SUN: Cleveland, O., Sept. 19-25.

LAWS-MORRISON (E. J. Abram, mgr.): Fishkill-on-Hudson, N. Y., Sept. 22, Newburg 23, Peekskill 24, Asbury Park, N. J., 26, Trenton 27, Wilmington, Del., 28, Scranton 29, Allentown 30, Reading 31, Washington, D. C., 32-39.

LOUIS ALDRICH (My Partner; E. J. Abram, mgr.): Portland, Me., Sept. 22, Bangor 23, Augusta 24, Lewiston 25, Lowell, Mass., 27, Amesbury 28, Lynn 29, Manchester, N. H., 30, Dover 31, Newton 32, Lawrence, Mass., 33, Salem 34, Haverhill 35, Provincetown, R. I., 36-39.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Denver, Col., Sept. 19-25.

LILLIPUTIANS (Operatic; Brothers, mgrs.): New York city 5-Sept. 22-Nov. 20.

LOST IN NEW YORK: Hamilton, Ont., Sept. 22, 23, London 24, Toronto 27-29, Buffalo, N. Y., 30-Oct. 2.

LOST IN LAVA (C. C. Shoemaker, mgr.): Park City, Utah—indefinite.

LILLIAN PICKERT (Carles C. Vaught, mgr.): Harbor, Ill., Sept. 19-25.

LADIES' COMEDY: Warsaw, N. Y., Sept. 19-25.

LIFE GUARD: New York city Sept. 19-25.

LILLIAN LEWIS: Binghamton, N. Y., Sept. 23, Elmira 27.

MILTON NOBLES (Reynolds, Va., Sept. 19, Lynchburg, 20, Norfolk 21, Richmond 22-25.

MORRISON'S FAUST (Western; E. J. Abram, mgr.): New Britain, Conn., Sept. 22, Waterbury, N. Y., 23, Newport 24, Fall River, Mass., 25, 26, Pittsburg 27, Greenfield 28, Bellows Falls, Vt., 29, Montpelier 30, Burlington 31, St. Albans 32.

MCCARTHY'S C. T.: Cincinnati, O., Sept. 9-25, Cleveland 27-29, Detroit, Mich., 30-Oct.

MR. AND MRS. ROBERT WAYNE (Robert Windrip, mgr.): Defiance, O., Sept. 19-25, Sandusky 27-29, Bucyrus 30-Oct.

M. B. CURTIS (Duncan B. Harrison, mgr.): Chicago, Ill., Sept. 26-29, Detroit, Mich., 30-Oct.

OTIS AND HYDE (Gustave Frohman, mgr.): Hudson, N. Y., Sept. 22, Ilion 23, Camden 24, Rome 26, Cortland 27.

MARIE'S PLAYERS: Alderson, W. Va., Sept. 19-25, Roosevelt 27-29, Clifton Forge, Va., 30-32.

MRS. JOHN DREW: Philadelphia, Pa., Sept. 19-25.

MRS. SOSMAN-SOSS (Augustus Pitou, mgr.): Washington, D. C., Sept. 5.

MAUD ATHERTON: Burlington, Kans., Sept. 19-25.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Toronto, Ont., Sept. 19-25, Detroit, Mich., 27-29.

MILE WHITE FLAG: Chicago, Ill., Sept. 5-indefinite.

MASSASOIT'S PAUL: Sedalia, Mo., Sept. 19-25, Fort Scott, Kans., 27-29, Joplin, Mo., 30-Oct.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Chicago, Ill., Sept. 17-Oct. 6.

MOSES WILLIAMS: Pittsfield, Mass., Sept. 20-24.

MAUD GILLIGAN (W. G. Snelling, mgr.): Canton, N. Y., Sept. 20-25, Malone 27-29.

MAURICE BARRY'S PLAYERS: Greenwich, N. Y., Sept. 19-24, Schuylerville 26-29, Ballston Spa 27-29.

MARIE JAMES: St. Louis, Mo., Sept. 19-25, Decatur, Ill., 27, Terre Haute, Ind., 28, Dayton, O., 29, Cleveland 30-Oct.

MEDICINE.—DR. A. D. Crabtree, prop.; Frank Carlos, agent: Sept. 5, Bangor, Me., Oct. 1-8.

MAN FROM THE WEST (Harry Lacy): Pittsburg, Pa., Sept. 10-25.

MONTGOMERY AND STONE: Warren, Ind., Sept. 19-25.

MEN OF '76 (Frank M. Cotter, mgr.): Philadelphia, Pa., Sept. 19-25.

NEW YORK (Misses and Aug.): Youngstown, O., Sept. 21, Ravenna 22, Kent 23, Millersburg 24, Mt. Vernon 25, Indianapolis, Ind., 27-29.

NEW SOUTH (W. A. Brady, mgr.): Newport, R. I., Sept. 22, New London, Conn., 23, Danbury 24, Westfield, Mass., 25, Springfield 26.

NOBLE ASSLETT (The Exiled; Ford Keen, mgr.): Connellsville, Pa., Sept. 21, Irwin 22, Belle Vernon 23, Charleroi 24, Waynesburg 26, Washington 27, Wheeling, W. Va., 28-29.

NEALLIE MCCREERY (James R. Belcher, bus. mgr.): Houston, Tex., Sept. 22, Brenham 23, Austin 24, San Antonio 25, 26, Corsicana 27, Fort Worth 28, Dallas 29, Shreveport, La., 30, Hot Springs, Ark., 31, Little Rock 32, Memphis, Tenn., 33-35, Jackson 37, Nashville 38, 39.

NEW BLOOD: New York city Sept. 25—indefinite.

NAT GOODWIN (George C. Appleton, mgr.): Chicago, Ill., Sept. 7-Oct. 1.

OUR UNCLE DUDLEY: Washington, D. C., Sept. 19-25.

OUR SOLDIER: Cincinnati, O., Sept. 19-25.

OTIS SKINNER (J. J. Buckley, mgr.): Chicago, Ill., Sept. 19-25.

ON THE BOWERY: New York city Sept. 19-25.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Baltimore, Md., Sept. 19-25.

OPHELIA OF NEW YORK (N. S. Wood): Newark, N. J., Sept. 19-25.

OUR GOBLINS (F. L. Hunt, mgr.): Atlantic, Ia., Sept. 19-25, Council Bluffs, 27-29.

OLD FARMER HOSKINS: Kane, Pa., Sept. 22, Mt. Jewett 23, Smethport 24, Eldred 25, Coudersport 26.

POWER OF GOLD (Walter Sanford's): Rochester, N. Y., Sept. 19-25, Syracuse 26-28.

POLICE INSPECTOR (Gerald and Martin, props.): Kewaunee, Wis., Sept. 9-25.

PRIZE TICKET 20 (J. M. Ward, mgr.): New York city Oct. 1-6.

PALMER COX'S BROWNIES: Philadelphia, Pa., Oct. 15-27.

POTTER-BELLEW (Byron B. Rice, mgr.): St. Louis, Mo., Sept. 19-25, 10-15.

PULSE OF NEW YORK: Portsmouth, N. H., Sept. 22, Berwick, Me., 23, North Berwick 24, Chelsea, Mass., 25, Lowell 27-29.

PAY TRAIN (Dailey and Harding, mgrs.): Brooklyn, N. Y., Sept. 19-25.

PRODIGAL DAUGHTER (Walter Sanford's): Rochester, N. Y., Sept. 19-25.

PAUL KAUVAR (Eugene Robinson, mgr.): Keene, N. H., Sept. 22, Bellows Falls, Vt., 23, Brandon, Vt., 24, Rutland 25, Portsmouth 26.

PECK'S BAD BOY: North Adams, Mass., Sept. 22, Greenfield 23, Turner's Falls 24, Holyoke 25, Waterbury, Conn., 26, Danbury 27, Peekskill, N. Y., 28, Warren, Penn., 29, Stamford, Conn., 30, Elizabeth, N. J., 31, Mt. Vernon 32, New York city 33-39.

PECK'S BAD BOY (Southern): Petersburg, Va., Sept. 23, Keene 24, Concord 25.

ROLAND REED (E. R. Jack, mgr.): St. Joseph, Mo., Sept. 19, 20, Quincy, Ill., 21, Detroit, Mich., 22-25, Cincinnati, O., 26-29.

ROSEDALE (Joseph Haworth): New York city Sept. 19-25.

RACE AND GOLFORD: Monmouth, Ill., Sept. 19-25, Burlington, Ia., 26-29.

ROWLAND'S STOCK (Alfred Rowland, mgr.): Virginia, Ia., Sept. 19-25.

RICHARD MANSFIELD (John W. Slocum, mgr.): New York city Sept. 17—indefinite.

RUSSELL'S COMEDIANS (Joan H. Russell, mgr.): Detroit, Mich., Sept. 19-25.

RHINEHART DRAMATIC: Appleton, Wis., Sept. 19-25.

RICHARD GOLDEN (Old Jed Prouty; Charles A. Loder, mgr.): St. Johnsbury, Vt., Sept. 22, 23, Barre 24, Montpelier 25, Lebanon, N. H., 26, Franklin Falls 27, Lacona 28, Concord 29, Exeter 30, Biddeford, Me., 31, Farmington, N. H., 32, Rochester 33, Dover 34, Portsmouth 35, Nashua 37, Peterboro 38, Winchendon, Mass., 39.

RHEA (Frank Dietz, mgr.): Halifax, N. S., Sept. 19-25, St. John, N. B., 27-29, Portland, Me., 30, Portsmouth, N. H., 31, Northampton, Mass., 32, Holyoke 33, Hartford, Conn., 34, Schenectady, N. Y., 35.

RIDE FOR LIFE (Eugene Robinson and Joseph E. Nugent, mgrs.): Cleveland, O., Sept. 19-25.

ROBERT DOWNING (W. D. Louden, mgr.): Reading, Pa., Sept. 21, Harrisburg 22, Altoona 23, Johnstown 24, McKeesport 25.

ROBERT MANTELL (Augustus Pitou, mgr.): Northampton, N. H., Sept. 22, Waterbury, Conn., 23, Stamford 24, Bridgeport 25, Trenton, N. J., 27, Wilmington, Del., 28, Norristown, Pa., 29, Harrisburg 30, Altoona 31, Johnstown 32, Pittsburg 33-39.

ROBERT MILLARD (E. W. Dver, mgr.): Cleveland, O., Sept. 19-25.

SADIE WILLIAMSON: Frederick, Md., Sept. 19-22, Smithsburg, Md., 23, Dover 24, Easton 25-29, Salisbury 30, Alexandria, Va., 31, Winchester 32, Charlottesville 33, 34, Lynchburg 35, 37, Danville 38, 39.

STUART ROBSON (W. R. Hayden, mgr.): Brooklyn, N. Y., Sept. 27-29.

SILVAS WILSON: Louisville, Ky., Sept. 19-25, Nashville, Tenn., 27-29, Memphis 30-32, New Orleans, La., 33-39.

SPAN OF LIFE (William Calder, mgr.): Salem, Mass., 19, Manchester, N. H., 20, Lawrence, Mass., 21, Lynn 22, 23, Lowell 27, 28, Chelsea 29, Waltham 30, Fitchburg, 31, Marlb. 10 32, South Framingham 33, Woonsocket, R. I., 35, Newport 36, New Bedford, Mass., 37, Fall River 38, 39.

SOLDIERS' PRIDE: Arcadia, O., Sept. 22, Greenwich 23, Richmond 24, Prospect 25.

STILL ALARM: Buffalo, N. Y., Sept. 19-25.

SHORT NO. 2 (Frank L. Bixby, mgr.): Chicago, Ill., Sept. 19-25, Shenandoah, Wis., 29-30.

SAM (A. V. Pearson, mgr.): Cleveland, O., Sept. 19-25, Port Huron, Mich., 26, Flint 27.

ST. PLUSHARD (Merle Norton, bus. mgr.): Clare, Mich., Sept. 19, St. Clement 23, Owosso 24, Portland 25, Detroit 26-28.

SON, SIRON AND SERGE: Toronto, Ont., Sept. 3-25.

SIDE TRACKED (Jule Walters, mgr.): Mansfield, O., Sept. 22, Shelby 23, Bellefontaine 24, Urbana 25, Louisville, Ky., 26-28.

SAM SHARPLEY (Chas. Frohman, mgr.): New York city Aug. 29—indefinite.

SLAVES OF GOLD (William T. Penney, mgr.): Bucyrus, Ohio, Sept. 20-25.

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THE COLONEL AND I (Charles Hite, mgr.): Helena, Mont., Sept. 14, Wingdale Lodge, Conn., 15, Winsted 17, New Britain 18, 19.

THE NEW BOY (Charles Frohman, mgr.): New York city Sept. 17—indefinite.

TONY PASTOR'S: Cincinnati, O., Sept. 10-15.

THE CAPTAIN'S GATE (Ditmar Brothers, mgrs.): Baltimore, Md., Sept. 10-15, Jersey City, N. J., 17-22, Brooklyn, N. Y., 24-29.

THE TWO ROSES (Frank W. Lane, mgr.): Bristol, Conn., Sept. 14, Naugatuck 15, New Milford 17, Norwalk 18, Greenwich 19, New Canaan 20, Danbury 21.

THE TORNADO (Northern; Jay Sims, mgr.): Glenwood City, Wis., Sept. 12, Wason City 13, Charles City 17, 18, Iowa Falls 19, Marshalltown 20, Vinton 21, Cedar Rapids 22, Iowa City 24, Rock Island, Ill., 25, Monmouth 26, Galesburg 27, 28, La Salle 29, Ottawa 30, Joliet Oct. 1, Aurora 2.

THE TORNADO (Southern; J. J. Lodge, mgr.): Omaha, Neb., Sept. 10 12, Council Bluffs, Ia., 13, Beatrice, Neb., 14, Falls City 15, Kansas City, Mo., 16-22.

THE PAYMASTER: Lockport, Ill., Sept. 10 15.

THE DAZZLER (Cosgrove and Grant, mgrs.): Worcester, Mass., Sept. 11, Springfield 12, Hartford, Conn., 13, Hudson, N. Y., 14, Troy 17, Watervliet 18, Gloversville 19, Syracuse 20-22.

THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Bristol, Tenn., Sept. 11, Knoxville 12, Chattanooga 13, Atlanta, Ga., 14, 15.

THE HUSTLER (Jacksonville, Fla., Sept. 12, Brunswick, Ga., 13, Macon 14, Columbus 15, Montgomery, Ala., 17, New Orleans, La., 17-22.

THE PLUNGER (L. A. Kemrton, mgr.): Charleston, Ill., Sept. 13, 14, Ottawa, Kans., 17-19.

THOS. W. KEENE (S. F. Kingston, business manager): New York city Sept. 10 15, Scranton, Pa., 17, Bethlehem 18, Wilmington, Del., 19, Richmond, Va., 20, Norfolk 21, Hampton 22, Raleigh, N. C., 24, Charleston, S. C., 25, Savannah, Ga., 26, Augusta 27, Atlanta 28, 29.

THE SMUGGLERS: Ottumwa, Ia., Sept. 10 12, Lincoln, Neb., 13-15.

THE DAZZLER (Cosgrove and Grant, mgrs.): Greenfield, Mass., Sept. 11, North Adams 12, Bennington, Vt., 13, Glens Falls, N. Y., 14, Gloversville 15, Auburn 18, Ithaca 19, Owego 20, Elmira 21, Olean 22, Bradford, Pa., 24.

THE PRIMA DONNA (Max Hersch; T. D. Van Osten, mgr.): Corry, Pa., Sept. 12, Erie 13, Meadville 14, Ashtabula, O., 15.

THAT GIRL (McCutcheon and Truss): Nevada, Ia., Sept. 13, 14.

UNCLE TOM'S CABIN (Stetson's): Greenwich, Conn., Sept. 12, Stamford 13, South Norwalk 14, Bridgeport 15.

UNCLE TOM'S CABIN (Wester; E. P. Davis, mgr.): Pontiac, Mich., Sept. 11, Flint 12, Morrice 13, Adrian 15, Hillsdale 17, Coldwater 18, Three Rivers 19, Muskegon 22, Grand Haven 24, Big Rapids 25, Manistee 27, Traverse City 29.

UNCLE TOM'S CABIN (Shea's): Morristown, Minn., Sept. 12, Warsaw 14.

WILLARD SPENCER (Lot Paradise; Gustave Frohman, mgr.): Chicago, Ill., Sept. 10-15, Cincinnati, O., 16-22.

WALTER COMBY (Eastern; Monte Thompson bus. mgr.): Birmingham, Conn., Sept. 10-12, New Britain 13-22, Bridgeport 24-29.

WHITE SQUADRON: Cleveland, O., Sept. 10-15.

WARDE JAMES: Troy, N. Y., Sept. 17, Utica 18, Binghamton 19, 20, Elmira 21, Syracuse 22, 23, Scranton, Pa., 24, Trenton, N. J., 25, Lancaster, Pa., 26, Wilkes-Barre 27, Allentown 28, Bethlehem 29.

WALKER WHITESIDE (W. J. Winterburn, mgr.): Clinton, Ia., Oct. 1.

WILLIAM HOEY (W. D. Mann, mgr.): St. Paul, Minn., Sept. 10-15.

W. H. CRANE: New York city Sept. 24, Dec. 1.

WALTER SANFORD'S STOCK: New York city and Brooklyn all the season—indefinite.

WILLARD AND WILLIAMS' NEW '94 (Chas. B. Cooper, bus. mgr.): Charleston, S. C., Sept. 10, Augusta, Ga., 12, Savannah 13, 14, Americus 17, Albany 18, 19, Rome 21, Birmingham, Ala., 22, New Orleans, La., 24-29.

WARD AND VOKES (A Run on the Bank; St. Louis, Mo., Sept. 9-15, Kansas City, 16-22, Omaha, Neb., 24-26, St. Joseph, Mo., 27, Hannibal 28, Quincy 29.

W. T. RELSON STOCK: Brooklyn, N. Y., Sept. 10 15.

WILLIS COLLIER: Pittsburg, Pa., Sept. 10 15, St. Louis, Mo., 16 22, Indianapolis, Ind., 24-27, Columbus, O., 28 29.

YON YONSON: Jersey City, N. J., Sept. 10-15.

YOUNG MRS. WINSLOW: Boston, Mass., Aug. 27-Sept. 15.

ZAZA: Penn Yan, N. Y., Sept. 14.

OPERA AND REPERTOIRE.

ABBEY, SCHOEFFEL AND GRAU'S GRAND OPERA: New York city Nov. 12.

ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., June 6—indefinite.

BOSTONIANS (Barnabee, Karl and MacDonald): Bridgeport, Conn., Sept. 17, Waterbury 18, Springfield, Mass., 19, Holyoke 20, Worcester 21, 22, Troy, N. Y., 24, Schenectady 25, Binghamton 26, Ithaca 27, Syracuse 28, 29.

BLACK CROOK: Newark, N. J., Sept. 10 15.

BLACK HUSSAR: Plattsburg, N. Y., Sept. 13, Burlington, Vt., 14, St. Albans 15, Montreal, P. Q., 17-22.

CASTLE OPERA: Boston, Mass., June 18-Sept. 1.

DELLA FOX OPERA (Nat Roth, mgr.): New York city Aug. 20—indefinite.

DE WOLF HOPPER OPERA: New York city Sept. 3—indefinite.

DIVY DOREMUS (C. Currier, mgr.): Manchester, N. H., Sept. 7, Nashua 12, Lawrence, Mass., 13, 14, Dover, N. H., 17, Amesbury, Mass., 18, Haverhill 19, 20, Lowell 21, 22, Gardiner, Me., 24, Portland 25, Waterville 26, Skowhegan 27, Augusta 28, Bangor 29.

DEVIL'S AUCTION (Charles T. Vale, mgr.): Minneapolis, Minn., Sept. 9-15, Eau Claire, Wis., Sept. 17, Winona, Minn., 18, La Crosse, Wis., 20, Cedar Rapids, Ia., 21, Des Moines 22, Omaha, Neb., 23, 24.

FAUSTS: New York city Sept. 10-15, Pittsburg, Pa., 17-22.

FRANCIS WILSON OPERA (A. Q. Canby, mgr.): New York city Sept. 10—indefinite.

GUS E. RICE, manager: New York city Aug. 25—indefinite.

IRVIN' BARD (Howard Pew, mgr.): Pittsburg, Pa., Sept. 5—indefinite.

KIMBALL OPERA AND COMIQUE (Mrs. Jennie Kimball, mgr.): Philadelphia, Pa., Sept. 10.

NASHVILLE STUDENTS: Hartington, Ia., Sept. 11, Wayne 12.

O'KEEFE WALES OPERA: Chicago, Ill., Sept. 10—indefinite.

PRINCE PRO TEM (R. W. Field, mgr.): Boston, Mass., Sept. 10—indefinite.

PRINCESS BIBBINS: Philadelphia, Pa., Oct. 1.

ROBIN HOOD OPERA (Barnabee, Karl and MacDonald, props. and mgrs.): St. John, N. B., Sept. 10-12, Presque Isle 13, Houlton 14, Calais, Me., 15, Bangor 17, 18, Augusta 19, Rockland 20, Portland 21, 22.

ROBINSON OPERA (French and Holmes, mgrs.): Camden, N. J., Sept. 10 15.

RICE'S SURPRISE PARTY (1492): Amsterdam, N. Y., Sept. 12, Johnstown 13, Utica 14, Rome 15, Watertown 17, Amsterdam 18, Syracuse 19, 20, Rochester 21-22, Buffalo 24-29.

SUPERBA (Edwin Warner, bus. mgr.): Chicago, Ill., Sept. 9-15, Milwaukee, Wis., 16-22, Peoria, Ill., 24, 25, Springfield 26, 27, Decatur 28, 29.

SHIP AHOY: Trenton, N. J., Sept. 14.

THE PASSING SHOW (Canary and Lederer, mgrs.): Baltimore, Md., Sept. 10-15, Harlem, N. Y., 17-22.

TAVARY GRAND ENGLISH OPERA (Charles H. Pratt, mgr.): Brooklyn, N. Y., Sept. 10-15, Washington, D. C., 17-22, Pittsburg, Pa., 24-29.

WANG: Hartford, Conn., Sept. 12, 13.

VARIETIES.

AL. G. FIELD'S: Memphis, Tenn., Sept. 11, Nashville 12, 13, Huntsville, Ala., 14, Chattanooga 15, Atlanta, Ga., 17, 18, Augusta 19.

ARTHUR DEMING: Oxford, N. Y., Sept. 12.

BARLOW BROTHERS: Suffolk, Va., Sept. 11, Henderson, N. C., 12, Durham 13.

BELL W. DOLSON AND POWERS' MERRYELLS: New Orleans, La., Sept. 9-15, Newbern, Miss., 17, Lake Charles 18, Orange 19, Fairport T. Tex., 20, Galveston 21, Houston 22, Victoria 24, San Antonio 25, Austin 26, Tyler 29.

CLEVELAND'S: Cincinnati, O., Sept. 10-15.

GORTON'S (Charles B. Larkin, mgr.): Montpelier, Vt., Sept. 12.

HAVERLY'S MINSTRELS: Denver, Col., Sept. 9-15, Colorado Springs 17, Pueblo 18.

HI HENRY'S: Hamilton, O., Sept. 12, Mansfield 13, Sandusky 14, Fremont 15, Fostoria 17, Findlay 18, Bucyrus 19, Galion 20, Marion 21, Delaware 22, Newark 24, Zanesville 25, Cambridge 26, Cadiz 27, Steubenville 28, Wheeling, W. Va., 29.

HYDE'S COMEDIANS: Sherman, Tex., Sept. 11, Dallas 13, Fort Worth 14, Palestine 15.

IRELAND'S (T. D. Middaugh, mgr.): Dunkirk, Ind., Sept. 12, Van Wert, O., 14, Ottawa 15, Defiance 17, Napoleon 18, Wauseon 19, Bowling Green 20, St. Clements, Mich., 21.

FAIRS AND BIG EVENTS.

A JAY CIRCUS: Indianapolis, Ind., Sept. 10-15.

ALBERT'S: Cincinnati, O., Sept. 10-15.

CITY CLUB: Harlem, N. Y., Sept. 10-15.

CRYSTAL BURLESQUE (Sam T. Jack, mgr.): St. Paul, Minn., Sept. 10-15.

CITY SPORTS: Washington, D. C., Sept. 10-15, Boston, Mass., 17-29, Providence, R. I., 24-29.

C. W. WILLIAMS': Baltimore, Md., Sept. 10-15.

FIFIELD AND HANSON: New York city Sept. 10-22, Baltimore, Md., 24-29.

GUS HILL'S NOVELTIES: New York city Sept. 10-15, Newark, N. J., 17-22, Philadelphia, Pa., 24-29.

GRUBER'S: Louisville, Ky., Sept. 10-15.

HOWARD ATHENAEUM (J. J. Armstrong, proprietor): Brooklyn, N. Y., Sept. 10-15, Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.

HYATT'S BOSTON NOVELTY: Cincinnati, O., Sept. 10-15.

HARRY MORRIS' ENTERTAINERS: Pittsburg, Pa., Sept. 10-15, Baltimore, Md., 17-22, Washington, D. C., 24-29.

KALIFIELD'S ORPHEUM STARS: St. Louis, Mo., Sept. 10-15.

KATE SPRAGUE'S TROUBADOURS (J. D. Hutchinson, mgr.): Rockland, Mass., Sept. 17, 18, Plymouth 19, 20, Clinton 21, 22, Milford 24, 25.

LILLY CLAY: Chicago, Ill., Sept. 10-15.

LONDON BELLES: Providence, R. I., Sept. 10 15, Philadelphia, Pa., 17-22.

LOCKWOOD'S COLORED VAUDEVILLES: Worcester, Mass., Sept. 10 15.

LESTER AND WILLIAMS: Milwaukee, Wis., Sept. 10 15.

LE ROY SISTERS (C. and E. P. Mortimer, mgrs.): Punxsutawney, Pa., Sept. 12, Wilcox 13, Titusville 14, Corry 15, Oil City 16.

MAGGIE SANGER: St. Louis, Mo., Sept. 10 15.

MAY HOWARD: Philadelphia, Pa., Sept. 10 15, Brooklyn, N. Y., 17-22.

MCKINLASS COLORED COMEDY: Chicago, Ill., Sept. 10-15.

NEW YORK STARS (Gus Hill, prop., Sig. Sautelle, mgr.): Boston, Mass., Sept. 10 15, Providence, R. I., 17-22, Worcester, N. J., 24-29.

RICE AND BARTON'S COMEDIANS: Indianapolis, Ind., Sept. 10-15.

ROSE HILL ENGLISH FOLLY: New York city Sept. 10-29.

RENTZ SANTLEY: Newark, N. J., Sept. 10 15.

TONY PASTOR: Chicago, Ill., Sept. 3-22.

WATSON SISTERS: Philadelphia, Pa., Sept. 10-15, Scranton 17-19, Wilkes-Barre 20-22, Reading 24-29.

CIRCUS.

ARLEY'S: Mt. Pleasant, Tex., Sept. 12, Silver 15.

BARNUM AND BAILEY: Clarinda, Ia., Sept. 12, Creston 13, Chariton 14, Oskaloosa 15.

COLE AND LOCKWOOD: Marathon, N. Y., Sept. 12.

JOHN ROBINSON'S: Lancaster, O., Sept. 12, McConnelsville 13, Dresden 14, Coshocton 15.

WHITE AND WELLS: Princeton, Ind., Sept. 10 15.

WELSH BROTHERS': Hagerstown, Md., Sept. 10-14, Waynesboro, Pa., 15.

WALTER L. MAIN: Camden, N. J., Sept. 12, Fulton 13, Sodus 14, Moravia 15.

MISCELLANEOUS.

BUFFALO BILL: Brooklyn, N. Y., May 12—indefinite.

HAGENBECK'S TRAINED ANIMALS: New York city Sept. 3—indefinite.

HERRMANN: New York city Sept. 10 15.

KILANYI LIVING PICTURES: Brooklyn, N. Y., Sept. 3-15.

KELLAR (Dudley Buckton, mgr.): Sayburg, N. Y., Sept. 12, Yonkers 15, Philadelphia, Pa., 17-29.

KEMPF BROTHERS' HIPPODROME: Toronto, Ont., Aug. 27-Sept. 6.

LUCKY BILL'S WILD WEST: Walton, N. Y., Sept. 11 12.

POWELL (Magician; B. A. Myers, mgr.): Ambler, Pa., Sept. 11, West Chester 12, Coatesville 13, York 14, Columbia 15, Lancaster 17, Allentown 18, Reading 19, Scranton 20.

SPECK (Prestidigitateur; E. J. Snyder, bus. mgr.): Piqua, O., Sept. 11, Richmond, Ind., 12, 13.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" Departments.]

ATLANTIC, Ia.: Atlantic Opera House, Sept. 17-Oct. 6, Nov. 12, Dec. 28.

ALEXANDRIA, IND.: Alexandria Opera House, Oct. 1 to 3, 17 to 20, Nov. 14 to 30, Dec. 11, 17 to 22.

BRISTOL, Va., AND TENN.: Harmeling Opera House, week Sept. 10, 17, 24, 30, Oct. 22, Nov. 5, 19, Dec. 10 17, 24, 31.

EASTON, PA.: Able Opera House, Sept. 10, Oct. 18, 19, 20, Nov. 2, 3, 5, 6, Dec. 17 to 31.

BUTLER, Pa.: Armory Opera House, Sept. 6—Fair date to fill, 20, 26, 29, Oct. 9 to 20 31.

FISHKILL-ON-HUDSON, N. Y.: Oct. 1, 6—week, 26, 27, 29—week, Nov. all excepting 12—week.

ITHACA, N. Y.: The Lyceum, Oct. 12, 15, 16, 17, 18, 19, 20, Nov. 5 to 10, 29.

MONTGOMERY, ALA.: McDonald's Theatre, Nov. 5, 6, 7, 10, Exclusive dates.

MARKSVILLE, PA.: Mineville Opera House, Sept. 26 29, Oct 13, 20, 27, 31, Nov. 12 30.

MOUNT STERLING, KY.: Grand Opera House, Sept., Oct. 29-31.

OSHKOSH, WIS.: Sept. 10—open.

WARREN, O.: Warren Opera House, Sept. 4, 5, 6, 18, 19, 22, 25, 26, 29.

WHEELING, W. Va.: Opera House, Sept. 27—Fair dates.

WHEELING, W. Va.: Grand Opera House, Sept. 8—Fair week, 13-15, 17-19, 27-29.

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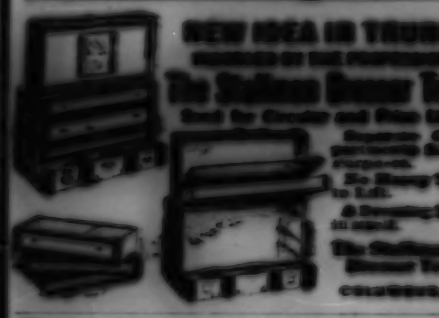

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M'THELIM OF THE TRIBUNE.

The opening of the new Lincoln Park Theatre last evening will bring to the residents of the North Division opportunities for the enjoyment of the drama which have never before been afforded by a playhouse situated in that portion of the city. At the same time it adds another to the list of tinely equipped, comfortable, modern theatres with which Chicago is plentifully supplied. Under the competent and artistic direction of Mr. James S. Hutton it has taken on an entirely new appearance, and in arrangement, decoration and convenience it is now worthy to hold its list among the best Chicago theatres.

FAYE, OF THE RECORD.

Everything was new at the Lincoln Park Theatre last evening. Every inch of the interior has been redecorated and refurnished. There was a new and large orchestra under the direction of Mr. Charles Quinn, and several of its fourteen members had been selected from the Theodore Thomas orchestra. There were two new managers in the lobby to receive a large audience of which any playhouse might well be proud. James S. Hutton and George A. Treyser are proprietors and managers of the rechristened theatre, the opening of which meant a great deal to the North Side.

AMY LESLIE, OF THE NEWS.

There are roseate congratulations pelting Mr. Hutton and the North Side. The acquisition of such a beautiful place of amusement as the Lincoln Park Theatre to take the place of the shoddy, cheap John Windsor is something of local note. The new theatre is handsome, artistic and hospitable as a smile of Hutton. There are warm colors, gilded nooks and rich curtains and everywhere the lusque edges of coldness are softened and a neign of pretty coziness inaugurated. It is a charming place to congregate and the quality of entertainment must advance to the merits of the theatre.

BARRON, OF THE INTER-OCEAN.

Residents of the North Side and the public in general have much for which to be thankful in the fact that the degenerated Windsor Theatre is a thing of the past, and that in its place is the beautiful Lincoln Park Theatre, under a management that is an assurance of the gentility of the new house as a resort of friends of the play. Messrs. Hutton and Treyser have opened one of the prettiest theatres in the city, and in the decorations and furnishing have evinced a taste that must commend the theatre to the admiration of those who patronize it, and make it inviting to that large class of respectable people who will be glad to have convenient to their homes a place of amusement to which they may go in family parties with a sense of security against the intrusion of offensive persons. The character of the audience last night gave evidence of the change that has been effected in patronage by the renovation and reorganization of the house under a responsible management. The gathering presented the appearance of a social assembly, and there was testimony in the boxes and loges that Messrs. Hutton and Treyser have the confidence of the best element of theatregoers. The theatre is brightly and charmingly appointed, the color tones, suggested by Mr. Hutton, who is himself an artist, affording a combination at once delightful and restful, rich drop reds running away into variations of effects that most pleasingly introduce green and gold and silver and ivory, with relieving tints of azure in the vaulted ceiling. There is a rich, warm harmony without the intrusion of glaring colors and with a freedom from the bizarre devices too commonly made the part of a showy but cheap scheme of interior decoration. The agreeable impression made upon one entering the long vestibule of the house is strengthened by the lobby, and an unlooked-for satisfaction is experienced when a general survey of the house is made possible. In short, the Lincoln Park Theatre compares favorably in beauty and charm with the first class down-town theatres, and it is the purpose of Messrs. Hutton and Treyser to sustain it upon a first-class plane in which purpose they will more nearly succeed with another season's bookings.

GLOVER, OF THE HERALD.

The opening of the Lincoln Park Theatre last evening was an event of more than ordinary interest in the history of the North division. For the first time the Lincoln Park region is now possessed of a home theatre with a set ble and experienced management. The old Windsor was a re ntable blot on the Southern, nd particularly so of late years. When first opened an honest effort was put forth to conduct the place in a proper manner, but the lack of facilities and of suitable attractions soon cut into the possibilities, and the Windsor became known as an ill-omened place in spite of its superior location. Realizing that the theatre had no past to which they could point with pride, Messrs. Hutton and Treyser, the new lessees, have attempted to obliterate every well remembered feature of the place and to open their season with a practically new house. Their success in this necessary and commendable undertaking is certainly most complete and gratifying, and no one need visit the Lincoln with any haunting fear of confronting the ghosts of former failure. They have all been routed by the artistic application of new paint, handsome draperies and luxurious floor covering. In the lobby hang a number of beautiful pictures contributed by the scenic artists of Chicago to their fellow, Mr. Hutton, as a tribute of good will and as a gage of success, and it is whispered that all of them will combine in painting a new drop curtain, which, with so much composite genius in its making, ought to be a work of rare merit.

EUGENE FIELD, SHARPS AND FLATS.

We are hoping that the new Lincoln Park Theatre will prove a profitable enterprise. It has just been thrown open to the public under most favorable auspices. Mr. Hutton is in every sense a competent manager, and he has reason to expect to receive that encouragement which should reward efforts to establish a high-class place of amusement in the most exclusive residence quarter of our community.

JOHNS, OF THE TIMES.

Instead of an unsavory resort of which a self-respecting cat might be expected to tightly, the North side now has one of the prettiest theatres in the city. Cuddly Messrs. Hutton and Treyser are to be congratulated on the excellent taste and liberality which have marked their transformation of the Windsor into the Lincoln Park Theatre. It is one thing to spend a few hundred dollars on what managers glibly call redecoration, and quite another to practically make a bright new theatre out of a dingy and dilapidated one, and the managers of the new house on the North Side may properly claim that they have made a not ble addition to Chicago's treasure theatres. There is no reason why the Lincoln Park Theatre should not at once step into popularity, provided that the play offered shall be as attractive as the auditorium. Mr. Hutton is an artist himself, and you can see his good color sense in the harmony of the whole scheme in which the proscenium arch, the draperies of the boxes, the walls, seats and carpets blend cheerfully with tints of modest ivory to Pompeian red, running through gently graduated shades of terra-cotta. The pale blue and silver of the lobby, the floral garlands upon a ground of blue in the ceiling, together with a handsome drop curtain in which a romantic glimpse of old-fashioned landscape and figures in the central panel by contrast make the rest of the decorations all the more grateful in their richness to the eye. There is comfort as well as beauty in the new theatre also, and for which the public should be very grateful—a large orchestra which can play good music well.

REILLY, IN THE MAIL.

The Lincoln Park Theatre opened most auspiciously last night. The handsome theatre was crowded with North-side patrons, the performance was excellent, and the enthusiasm of the audience was very pronounced. The decorations were fully attested and greery as the audience had expected to see, the house was cool, and there was nothing lacking to make the opening as pleasing as possible to the managers, Messrs. James S. Hutton and George A. Treyser.

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